

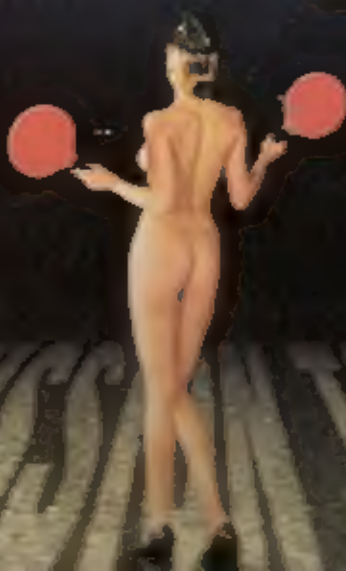
THE DARKNESS

PERMISSION TO LAND

ALL 10 TRACKS FROM THE ALBUM TRANSCRIBED IN GUITAR TABLATURE,
PLUS ALL THE B-SIDES AND "CHRISTMAS TIME (DON'T LET THE BELLS END)"



The Darkness



PARENTAL
ADVISORY
EXPLICIT LYRICS



PERMISSION TO LAND

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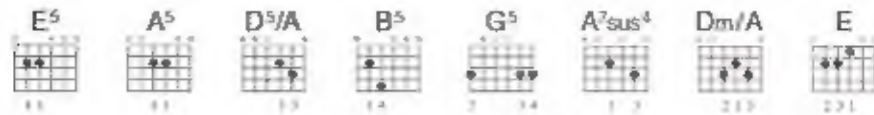
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BLACK SHUCK

7

Words and Music by Justin Hawkins, Daniel Hawkins, Frankie Poullain and Ed Graham



Intro: ♩ 160

System 1:

Chords: E⁵ A⁵ E⁵ D⁵/A B⁵ D⁵/A A⁵ G⁵

Elec. Gtr. 1

mf w/dist.

System 2:

Chords: E⁵ A⁵ E⁵ D⁵/A B⁵ D⁵/A A⁵ G⁵

Elec. Gtr. 2 w/dist.

System 3:

Chords: E⁵ A⁵ E⁵ D⁵/A B⁵ D⁵/A A⁵ G⁵

Gtrs. 1+2

The musical score consists of four systems, each with a guitar staff and a corresponding TAB staff. The TAB staff includes fret numbers and string indicators (0-6). The guitar staff includes a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. The score is marked with a tempo of 160 and a dynamic of *mf* w/dist. The chords are indicated above the guitar staff.

E⁵ A⁵ E⁵ D⁵/A B⁵ D⁵/A A⁵ G⁵

TAB

E⁵ A⁵ E⁵ D⁵/A B⁵ D⁵/A

TAB

Verses

NC.

A⁵

1. In a town
2. Flames

licked round the sa-cred spire. oh.

Gr. I
mf

TAB

A⁵ A⁷_{BUS}⁴

The pa-ri-sho-ners were vi-si-ted up-on
And the con-gre-ga-tion's last line of de-fence.

TAB

Dm/A G5 D5/A Gtr. 2

By a cu-rious beast, — ooh. —
 was en-gulfed in fire, — ooh. —

A5

G5

And his eyes
As the flam-ing priest

num-bered but
stepped in - to

one and
fi - ring

shone like the sun,
line.

0 7 0 7 0 7 5 | 7 0 5 0 5 0 5 | 0 3 3 0 3 0

And a glance beckoned the im - me - di - ate
On the - bus - iness end of a beam of des -

less pair God, Of a che-rished one. Ooh, It was the com-ing of the
took his own life. Ooh, Du-ring the com-ing of the

G⁵ D⁵/A

Grs. 1+2

TAB

7 5 0 7 0 5 0 0 3 3 3 3 3 0 3 2 0 0

Citizens:

E⁵ A⁵ E⁵ D⁵/A B⁵

(B.V.) Black Shuck, Black Shuck, Black Shuck, Black Shuck, That

TAB

3 2 0 2 0 2 0 2 0 2 0 3 2 0 2 0 2 0 2 0 4 2

[illegible]

1. B⁵ D⁵/A 2. D⁵/A

Shuck Black Shuck. That dog don't give a fuck... dog don't give a

TAB

2 2 2 2 2 0 3 0 0 0 0 3 0 0 0 0

Bridge:

A⁵
Gtr. 2

fuck... Ooh

Gtr. 1

mf *mp*

TAB

2 0 3 3

G⁵

A

Gtrs. 1+2

mf

TAB

3 0 2 2 3

Middle:

D⁵/A

nim-bus of blue light sur-rounds a crim - son paw.

wilddeveloping tback

TAB

0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0

As he takes an-o-ther fa - ral swipe at the Blythe-burgh church door.

Gtr. 2

TAB

Solo:

A7

Gtr. 1

cont. ad lib. vib. throughout solo

TAB

Gtr. 2

TAB

TAB

Aab!

TAB

[illegible]

dog don't give a fuck, no no no no no. Black Shuck. Black Shuck. Black.

TAB

[illegible]

GET YOUR HANDS OFF MY WOMAN

13

Words and Music by Justin Hawkins, Daniel Hawkins, Frankie Poullain and Ed Graham

Dm 9) D5 B5 F5 C5/G G5
 C5/G D5/A F5 G5 F5 F5
 G5 A5 B5 C C5/G

160
Intro. Dm 9)

Full Chord

 TAB
 0 6 7 7 5

D5 B5 F5 C5/G G5 F5 D5 B5 F5 C5/G C5/G

TAB
 7 7 8 8 3 3 5 5 3 3 7 7 8 8 3 3 5 5 5 5 6 4
 5 5 6 6 1 1 3 3 3 3 5 5 6 6 1 1 3 3 3 3 3 4

D5 A B5 F5 C5/G G5 F5 D5 B5 F5 C5/G

TAB
 5 7 8 8 3 3 5 5 3 3 7 7 8 8 3 3 5 5 5 5 5 4
 5 5 6 6 1 1 3 3 3 3 5 5 6 6 1 1 3 3 3 3 3 4

Verse:

Verse: D5

(2nd Gr. 1) F.M. 4 4 F.M. 4 4 F.M. 4 4 F.M. 4 4 F.M. 4 4 F.M. 4 4 F.M. 4 4

NB - vocals sound 8ve higher throughout

1 You are drunk and you are sur - ly in La a no. n o
2 Oc to ped, you've got six hands too ma ny and you can't keep them to your -

1st Gr. 1

mf

TAB

7 0 0 0 7 0 0 0 0 0 7 0 0 0 7 0 0 0 7 0 0 0 7 0 0

F5 G5 F5 D5

ov - er mode. We all know what's on your a - gen - da, we've
You're too fat and too old to mar - ry. so lucky

TAB

0 7 3 5 5 3 1 7 0 0 0 7 0 0 0 7 0 0 0 7 0 0 0 7 0 0

F5 G5 F5 G5 F5 G5

has left on key on the code shelf Oh! Oh! I've got no
I've got no

Gr. 1 & 2

TAB

7 0 0 0 7 0 0 0 7 0 0 0 7 0 0 0 7 0 0 0 7 0 0 0 7 0 0

F5 G5 F5 G5

right to lay claim to her frame, she's not my pos - ses - sion you cunt,
right to lay claim to her frame, but you sodded my ob - ses - sion.

TAB

3 5 5 3 5 3 5 3 1 3 3 3 1 3 3 3 1 3

G5 E5 F5 F#5 G5 G#5 A5 Bb5 C5 C#5

Yeah!

TAB

D5 B-5 F5 C5/G G5 F5 D5 B-5 F5

C5/G C5/G# D5/A B-5 F5

TAB

C5 G G5 F5 D5 B-5 F5 C5/G

TAB

Bridge

Gtr I

F# G# F#

TAB

7 0 0 0 7 0 0 0 7 0 0 0 7 0 0 0 7 0 0 0 7 0 0 0 7 0 0 6 8 B 6
5 7 7 5
3 5 5 3

Bridge D5

7 5

Manilla 8

N.C.

The first system of the musical score for 'The Wind' features a treble clef and a key signature of one flat (B-flat). The melody is written on a single staff with a series of eighth and sixteenth notes, some beamed together. Below the staff, a tablature line is provided with fret numbers: 0, 0, 0, 1, 1, 1, 1, 1, 3, 3, 3, 3, 3, 3, 4, 0, 0, 0, 1, 1, 1, 1, 1.

TAB

1 3 3 1 3 3 1 1 0 0 0 1 1 1 1 1 1 3 3 3 3 3 3 3

Fig. 1

C5, G C#5/G# D5/A B-5 F5 C5 G5 F5
 Cut your hands off a my way man moth er fuck
 TAB 5 5 5 5 6 7 7 8 8 3 3 5 5 5 5 3 3
 3 3 3 3 4 5 5 6 6 1 1 3 3 3 3 1 1
 D5 B-5 F5 C5/G C#5/G# D5/A B-5 F5
 er how! Cut your hands off a my way
 TAB 7 7 8 8 3 3 5 5 5 5 6 7 7 8 8 3 3
 5 5 6 6 1 1 3 3 3 3 4 5 5 6 6 1 1
 C5 G G5 F5 D5 B-5 F5 C5 G C#5/G#
 moth er fuck
 TAB 5 5 5 5 3 3 7 7 8 8 3 3 5 5 5 5 6 6
 3 3 3 3 1 1 5 5 6 6 1 1 3 3 3 3 4 4
 D5 A B-5 F5 C5 G
 show hands off a my way man moth er fuck
 TAB 5 5 5 5 8 8 3 3 5 5 5 5 6 6 6 6 3 3 4 4
 3 3 3 3 6 6 1 1 3 3 3 3 4 4 4 4 1 1 4 4

Words and Music by Justin Hawkins, Daniel Hawkins, Frankie Poullain and Ed Graham

D⁵ A/C⁵ A⁵ G⁵ D⁵/F⁵ D⁵ A⁵ B⁵ F⁵

D A E⁵ G⁵/D D A/D D⁵sus2 D⁵ D⁵sus4

150

D5⁺ A/C# D5⁺

Elek. Gtr. 1

W. Wind

Elek. Gtr. 2

W. Wind

5 1 2 5 3 2 2 4 0 2 3 2 0 3

TAB

[illegible]

G-D/F: D⁵ G⁵ D/F: D⁵
 5 5 0 5 5 0 0
 4 4 0 4 4 0 0
 2 2 2 2 2 2 2
 0 0 0 0 0 0 0

A5 B5
 I can't get out of you
 A5 B5
 I

A5 G5 D/F# D5 A5 B5 A5
 don't know what to do. I don't even know who is growing on.

G5/D G5 D/F# D5 G5 D/F# D5 D
 G5/D G5 D/F# D5 G5 D/F# D5 D

A5 B5 A5 B5
 I can't get you off my head, I can't pretend that I don't care, and I won't have a life until you're

(Chorus)

it's not air
yeah you heard what I said

E⁵

Gtr 2

I'm be - ing pun - ished for all my of - fen - ces,
I wan - na shake you off but you just won't go,

A/C# D⁵

I wan - na touch you but I'm 'fraid of the con - se - quen - ces,
and you're all ov - er me but I don't want a - ny - one to

A/C# D⁵

I wan - na ban - ish you from whence you've came, but you're part
that you're at - tached to me, that's how you've grown, won't you leave

A/C# D⁵

A

at me, me — now, leave me, leave and I've on - ly got my - self to

TAB

Chorus:

F#5 G5 A5 D5 B5 G5

You're real ly grow-ing in me

Any body can

TAB

A5 D5 E7 F#5 G5 A5 D5

You're real ly grow-ing in me

Any body can

TAB

A⁵

1. G⁵ D/F[♯] D⁵ G⁵ D/F[♯] D⁵ | 2. G⁵ D/F[♯] D⁵ G⁵ D/F[♯] D⁵

sec 5 7 16'

Grp. 1 +2

7 7 7 7 7 7 7 7 5 5 0 5 5 0 0 5 5 0 4 5 0 0

G⁵/D Grp. 1 Grp. 2 D A/D D_{sub}2 D⁵**

mf

3 3

D_{sub}4 D A/D D⁵** G⁵

3 3

D⁵ A⁵ D⁵ G⁵ D⁵

5 12 12 14 12-14

A⁵ G⁵ D⁵ A⁵ C-

TAB 11 12 14 12 11 14 14(14) 18 18 17 (17)17 15 17 17 (17)15

E⁵

TAB 17 17 15 14 15 14 12

Chorus.

D/A F⁵ G⁵ A⁵ D⁵ B⁵ G⁵

You're real-ly grow-ing on— me

B.V's w/fig. 1,

TAB 4 4 4 4 5 5 5 5 5 7 7 7 0 0 0 0 0 9 9 9 5 5 5 5 5

A⁵ D⁵ E⁵ F⁵ G⁵ A⁵ D⁵

You're real-ly grow-ing on me Oh!

TAB 7 7 7 0 0 0 0 2 4 4 4 5 5 5 5 5 7 7 7 0 0 0 0 0

A⁵ G⁵ D/F# D⁵ G⁵ D/F# D⁵ E⁵

Fig 2 ends

TAB

7 7 7 7 7 7 7 7 5 5 0 5 5 0 2

F#5 G⁵ A⁵ D⁵ B⁵ G⁵

Gtr 2

Gtr 1 w/ Fig 2

TAB

12 0 2 (2) 0 0 2 4 2 4 2

A⁵ D⁵ E⁵ F#5 G⁵ A⁵ D⁵

TAB

3 3 2 2 0 3 3 5 5 5 1

A⁵ G⁵ D/F# D⁵ G⁵ D⁵ D/F# E⁵ F#5 G⁵

Gtr 1 w/ Fig. 2

TAB

2 0 3 3 2 3 2 0 2 0 2 0 2 4 2 0 x x 3

A⁵ D⁵ B⁵ G⁵ A⁵ D⁵ E⁵

TAB

2 0 3 3 0 2 0 2 x 15 15 x 16 14 14

F#5 G5 A5 D5 A5

TAB 15 (15) 15 15 17 17 17 17 17 17 17 17 17 17 17

G5 D/F# D5 G5 D/F# D5 E5 F#5 G5

TAB 17 17 17 17 17 19 17 10 10 10 10 10 10 10 10 10 10

A5 D5 B5 G5

TAB 12 10 10 14 10 10 12 10 10 14 10 10 12 10 10 14 10 12 10 10 14 10 10 12 10 10 14 10 10 12 10 10

A5 D5 E5 F#5 G5

TAB 10 10 10 12 10 10 12 10 10 12 10 10 10 10 7 7 7 8 7

A5 D5 A5 G5 D/F# D5 G5 D/F# D5 E5

TAB 5 3 5 3 2 3 2 0 2 0 2 0 2 0 2 4 5 4 0 5 4

I BELIEVE IN A THING CALLED LOVE

29

Words and Music by Justin Hawkins, Daniel Hawkins, Frankie Poullain and Ed Graham

Intro: • 140

Chords: F#5, A5, B5, E5, B, E, A, F#m, F#m1, A5/E, B5/F, B/F#, C#5/G#, B5/F#, D5/A, D/A, A5, B5, E5

Elect. Gtr 1 *mp* **wave drive**

TAB

Elect. Gtr 2 *mf* **wave drive**

Lyrics:

1. Can't ex - plain all the feel - ings that you're mak - ing me
 2. wan - na kiss you ev - ery min - ute, ev - ery bo - at every

Chords: F#m, A5, B5, B, E5

Lyrics:

1. Only

feel
day

B A⁵

TAB

2 0 4 4 4 4 2 2 0 2 0 0 0 2 4 0

F[♯]m A⁵ B E⁵

My heart's in as er - drive and you're be - hind the steer - ing wheel
You've got me in a spin but ev - ery - thing is A.) — h

1 only

TAB

2 2 2 2 4 4 4 4 2 2 0 2 2 4 4 4 2 2 0

B A

TAB

2 0 4 4 4 4 2 2 2 2 2 2 0 4 4 2 0

(P) 7/16
 E⁵ F⁴5 E⁵ F⁴m¹¹ 3
 Ctr. 2
 Touching you (B.V's w/ Fig. 1) Touching me.
 Fig. 1
 Ctr. 1
 PM
 0 0 0 2 2 2 2 2 2 2 2 2 2 2 2 2 0 0 0 2 2 2 2

E^b F^{#5} A⁵/E B^{b5}/F
 (B A) touching me God you're touch-ing me
 (Gtr. 1+2)
 2 2 2 2 2 2 2 2 0 0 0 2 2 2 0
 2 2 2 2 2 2 2 2 0 0 0 2 2 2 0
 2 2 2 2 2 2 2 2 0 0 0 2 2 2 0

Forms

NC A5 F#5 B5

I be-lieve in a thing called love, just lis-ten to the rhy-thm of my heart.

TAB

0 2 4 2 0 4 0 4 2 4 0 2 4 2

N.C. A⁵ F[♯]5 B⁷

There's a chance we could make it now, we'll be rock-ing till the sun goes down.

TAB

0 2 4 2 0 4 0 4 2 4 0 4 2 4 2

N.C. A⁵ F#5 B⁵

I believe in a thing called love.

TAB

0 2 4 2 0 4 0 4 2 4 0 2 4 2 2

C#5/G# **B5/F# C#5/G# D5/A** **D/A**

Och!

U!

C#5/G#

TAB

6-
4-4
4-4

6-
4-4
4-4

4-
2-2
4-4

6-
4-4
4-4

7-
5-5
5-5

7-
7-7
7-7

X-
X-X
X-X

7-
7-7
7-7

7-
5-5
5-5

7-
7-7
7-7

X-
X-X
X-X

1

F#5 A5 B E

17 17 17 17 (17) 16 19 21 (19) 16 17 17 16

mf

4 2 2 0 2 0 4 4 4 2 4 4 4 2 4 4 4 2 0 0 1 2 2 0

F B A

16 18 16 18 13 14 14 15

0 0 1 0 2 2 0 4 4 4 2 4 4 4 2 0 2 4 0

F#5 A5 B5 E5 B5 A5

mf

3 0 5 0 5 0 7 7 7 7 5 5 4 2 0

4fr open 4fr open F#5 A5 B5 E5

TAB 1 2 4 4 6 5 5 4 2 4 2 4 4 4 6 4 2

B5 A5 4fr open 2fr 4fr open F#5 A5 B5

TAB 2 2 0 0 1 1 2 0 0 10 12 10 12 10 12 9 11

E5 B5 A5

TAB 9 9 9 9 9 12 9 12 9 11 9 11 9 11 9 9

4fr open 2fr 4fr open F#5 A5 B5 E5

TAB 11 9 11 9 11 11 9 9 9 9 11 11 9 11 11 9 11

B5 A5 4fr open 2fr 4fr open

TAB 9 9 9 9 9 10 11 12 13 12 13

[illegible]

E⁵ F^{#5} open A⁵/E B^{b5}/F

Teach-ing you, God you're touch-ing me

Gm. 1+2

2 2 2 2 2 2 2 0 0 0 2 2 2 0

2 2 2 2 2 2 2 0 0 0 2 2 2 0

0 0 0 0 0 0 0 0 0 0 0 0 0 0

0 0 0 0 0 0 0 0 0 0 0 0 0 0

The musical score for 'Aah!' is written for guitar, bass, and drums. The guitar part is in E major (indicated by a key signature of one sharp, F#) and 4/4 time. It features a series of chords and single notes, with a melodic line in the right hand. The bass part is in E major and 4/4 time, featuring a series of chords and single notes. The drum part is in 4/4 time, featuring a series of beats and rests. The score is divided into two systems, with the first system ending with a double bar line and the second system starting with a new measure. The tempo is marked 'Aah!' and the mood is 'Aah!'.

NG

I be- lie- ve in a thing called love, just lis- ten to the rhythm of my heart

TAB

There's a chance we could make it now, we'll be rock- ing, the sun will be slow

TAB

I be- lie- ve in a thing called love.

TAB

C#5/G#

B5/F# C#5/G# D5/A

D/A

Gr. 1

Ab

TAB

Gr. 2

14 15 14 15

NC open 7th 4th A⁵ 4th open F#5 4th open B⁵ 4th 7th

14 15 17 15 16 15 16 15 14 12 14 12 14 12 14

NC open 9th A⁵ 4th F#5 4th open B⁵ 4th

12 14 12 14 12 14 12 14 12 14 13 12 14 10 12 10 12

NC open 7th 4th A⁵ 4th open F#5 4th open B⁵ 4th 7th

4 0 0 5 0 0 7 0 0 9 0 0 7 0 9 0 11 0 9 0 11 0 12 0 14 0 12 0 14 0 16 0

NC open 9th A⁵ 4th F#5 4th open B⁵ 4th

17 0 0 15 0 0 19 0 0 16 0 0 17 0 0 0 0 22 22

Ontario

Extra.

N.C. Gtr. 1+2 A⁵ F#⁵ B⁵ N.C. A⁵ F#⁵

0 2 4 0 4 0 2 4 0 2 4 2

B⁵ NC A⁵ F¹ B⁵

-4 -0 4 2 2 4 2 0 2 4 0 2 4 0 4 2 2 4 2

NC A5 F#5 B5 E

Gtr. 1

Gtr. 2

Rall.

11 10

TAB

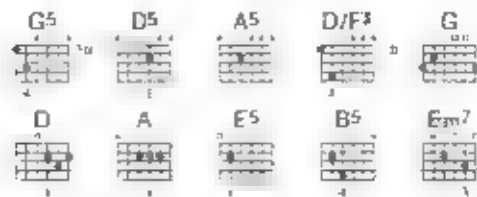
0 2 4 2 0 4 2 4 0 2 4 2 4 2

LOVE IS ONLY A FEELING

39

Words and Music by Justin Hawkins, Danrel Hawkins, Frankie Poullain and Ed Graham

Gtrs. 2, 5 & 7
Capo 7th fret



Intro: $\text{♩} = 160$
N.C.

Elect. Gtr. 1 (no capo)
Elect. Gtr. 2 (capo 7th fret)

mf *with*

TAB

G⁵ D⁵ A⁵ D/F[#]

0 0 0 0 3 3 3 0 2 0 2 0

A⁵ G⁵

open 4th open

10 10 10 10 10 10 10 10 10 10 10 10

(11)

0 2

A⁵ G⁵ D⁵ A⁵ D/F[#] G⁵

Country style

10 10 10 8 10 7 7 5 5 7

0 0 0 0

D⁵ A⁵ D/F[#] G⁵

0 3 3 3 5 3 5 5 3 5 (5) 3 0 0 12 12



A5

✓✓✓✓✓

Act. 115,
Ch. 4

Version: G D A
 Author: [illegible]
 Ctr. 4

ACTUS. 1851
Gts. 5 (capo 7th fret)

Acous. **1st** flush of youth was up in love when ear eyes met

Gtr. 5 (capo 7th fret)

I know that to you and in to your life

TAB

1 0 0 1 1 0 0 1
 3 2 3 3 3 3 3 3



[illegible]

G

right hand ed at the touch of this stran ger's
la - non that this u m son of hearts a hand,

D

A

TAB

1 0 2 3 | 0 1 | 1 0 2 3 | 0 1 | 0 0 0 2 3 | 1 0 0 0 0 | 0 2 4 | 2 3 2 | 4 0

Wavelength, λ	Angle θ	Order m	Wavelength, λ	Angle θ	Order m
410 nm	10.1°	1	410 nm	10.1°	1
430 nm	10.7°	1	430 nm	10.7°	1
450 nm	11.3°	1	450 nm	11.3°	1
470 nm	11.9°	1	470 nm	11.9°	1
490 nm	12.5°	1	490 nm	12.5°	1
510 nm	13.1°	1	510 nm	13.1°	1
530 nm	13.7°	1	530 nm	13.7°	1
550 nm	14.3°	1	550 nm	14.3°	1
570 nm	14.9°	1	570 nm	14.9°	1
590 nm	15.5°	1	590 nm	15.5°	1
610 nm	16.1°	1	610 nm	16.1°	1
630 nm	16.7°	1	630 nm	16.7°	1
650 nm	17.3°	1	650 nm	17.3°	1
670 nm	17.9°	1	670 nm	17.9°	1
690 nm	18.5°	1	690 nm	18.5°	1
710 nm	19.1°	1	710 nm	19.1°	1
730 nm	19.7°	1	730 nm	19.7°	1
750 nm	20.3°	1	750 nm	20.3°	1
770 nm	20.9°	1	770 nm	20.9°	1
790 nm	21.5°	1	790 nm	21.5°	1
810 nm	22.1°	1	810 nm	22.1°	1
830 nm	22.7°	1	830 nm	22.7°	1
850 nm	23.3°	1	850 nm	23.3°	1
870 nm	23.9°	1	870 nm	23.9°	1
890 nm	24.5°	1	890 nm	24.5°	1
910 nm	25.1°	1	910 nm	25.1°	1
930 nm	25.7°	1	930 nm	25.7°	1
950 nm	26.3°	1	950 nm	26.3°	1
970 nm	26.9°	1	970 nm	26.9°	1
990 nm	27.5°	1	990 nm	27.5°	1
1010 nm	28.1°	1	1010 nm	28.1°	1
1030 nm	28.7°	1	1030 nm	28.7°	1
1050 nm	29.3°	1	1050 nm	29.3°	1
1070 nm	29.9°	1	1070 nm	29.9°	1
1090 nm	30.5°	1	1090 nm	30.5°	1
1110 nm	31.1°	1	1110 nm	31.1°	1
1130 nm	31.7°	1	1130 nm	31.7°	1
1150 nm	32.3°	1	1150 nm	32.3°	1
1170 nm	32.9°	1	1170 nm	32.9°	1
1190 nm	33.5°	1	1190 nm	33.5°	1
1210 nm	34.1°	1	1210 nm	34.1°	1
1230 nm	34.7°	1	1230 nm	34.7°	1
1250 nm	35.3°	1	1250 nm	35.3°	1
1270 nm	35.9°	1	1270 nm	35.9°	1
1290 nm	36.5°	1	1290 nm	36.5°	1
1310 nm	37.1°	1	1310 nm	37.1°	1
1330 nm	37.7°	1	1330 nm	37.7°	1
1350 nm	38.3°	1	1350 nm	38.3°	1
1370 nm	38.9°	1	1370 nm	38.9°	1
1390 nm	39.5°	1	1390 nm	39.5°	1
1410 nm	40.1°	1	1410 nm	40.1°	1
1430 nm	40.7°	1	1430 nm	40.7°	1
1450 nm	41.3°	1	1450 nm	41.3°	1
1470 nm	41.9°	1	1470 nm	41.9°	1
1490 nm	42.5°	1	1490 nm	42.5°	1
1510 nm	43.1°	1	1510 nm	43.1°	1
1530 nm	43.7°	1	1530 nm	43.7°	1
1550 nm	44.3°	1	1550 nm	44.3°	1
1570 nm	44.9°	1	1570 nm	44.9°	1
1590 nm	45.5°	1	1590 nm	45.5°	1
1610 nm	46.1°	1	1610 nm	46.1°	1
1630 nm	46.7°	1	1630 nm	46.7°	1
1650 nm	47.3°				

an - sw - er - ed and I tru - ly ex -

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E5 A5

lyc
He
were the pur
sue
d tear a
hole
of
right
one
true
each
love
cloud
in which to

(2nd only) Ouh
Gtr 1 no capo

2 0 2 0 2 0 2 0 2 0 2 0 2 0 2 0 2 0

E5 D5

by,
cloud
end
seed
did
by,
was
the
be
beam
on
you
end
and

TAB

2 0 2 0 2 0 2 0 2 0 2 0 2 0 2 0 2 0

B5 G5 D5 A5

a
eye
on
ly
a
fee
me
Drift
up
a
way

Gtr 2 capo 7th fret

0 3 5 3 0 3 5 3 0 3 5 3

B5 G5 D5 A5 E5

When I'm in your arms I start be liev ing It's here to stay

TAB

0 3 5 3 0 3 5 3 0 3 5 3

B5

G5

D5

Bar love is on a a feel ng

A5

G5

an y way

Gtr 2

Gtr 1 no capo

P.M.

Musical score for "The Rose Tree" featuring a vocal line and a guitar accompaniment. The score includes a key signature of one flat (B-flat) and a 3/4 time signature. The vocal line is in a soprano range, and the guitar accompaniment is in a standard tuning. The score is divided into two systems. The first system contains measures 1 through 8, and the second system contains measures 9 through 16. The lyrics "The Rose Tree" are written below the vocal line. The guitar accompaniment includes various chords and melodic lines, with some measures featuring a double bar line and a repeat sign.

B5

Ch. 1

5 5 5 7 7 7 7 8- 8 8 8 10 10 10 10 8 10

10 10

10 12 12 12 14 14 14 14 15 15 15 15 17 17 17 15 17 19

17 17

B⁵G⁵D⁵A⁵

1st (7e)

TAB

1st (7e)

TAB

Chorus:

B⁵G⁵D⁵A⁵

open 1fr

Love is on - ly a feel - ing Drift - ing a - way

1st (7e)

TAB

1st (7e)

TAB

B⁵G⁵D⁵A⁵E⁵

at 1/2 speed

And we've got to stop our selves be - liev - ing It's here

TAB

B5 G5 D5 A5

Cause love is on ly a feel ing in

Capo 7th fret

TAB

B5 G5 D5

way

TAB

A5 E5 B5 G5 D5

TAB

A5 B5 G5 D5

TAB

A5 E5 B5

Cont. rhy. simile

TAB

G^b D^b

TAB

5-3-2-3-2-0-2-0-0-5-3-0-7-0-5-0-7-0-8-0-7-0

A⁵ B⁵ G⁵
 (3/4)

 TAB

fade to nothing

Cairo.

Qafre, G

C, tr 4

Gtr. 5 caps 7(h free)

Outro.

G D A

Gtr. 4

Gtr. 5 capo 7th fret

mp

TAB

1 0 1 0 0 1 0 0 0 0 0 2 3 2 4 0

2 0 2 0 0 0 2 2 4 2 0

3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3

The second system of musical notation for 'The Wind' (G major, 2/4 time). It features a treble clef and a key signature of one sharp (F#). The melody continues with a quarter note G, a quarter note A, a quarter note B, and a quarter note C. The bass line consists of a whole note G. The system concludes with a double bar line.

A



0 2 3
2 4 2



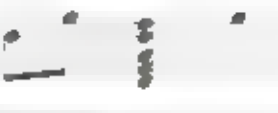
2 4 0 2 0 0 0 0 0 0

G

5 capo 7th fret



1 0 1 1
0 0 2 3



0 1 0 0 0 0 0 0 0 0

D



1 0 0 0 0 0 0 0 0 0

A



0 2 3 2 4 0

no capo



7 8 5 7



3 5 5 7



9 10 5 7



5 7

G



1 0 1 0 2 0 1 0 1 0 0 0 0 0 0 0

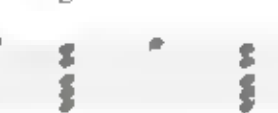


0 1 0 0 0 0 0 0 0 0 0 0 0 0 0 0



0 1 0 0 0 0 0 0 0 0 0 0 0 0 0 0

D



0 1 0 0 0 0 0 0 0 0 0 0 0 0 0 0

7 8 5 7 5 7 3 5 3 5 5 7 6 7 2 3

7 8 5 7 5 7 3 5 3 5 5 7 6 7 2 3

7 8 5 7 5 7 3 5 3 5 5 7 6 7 2 3

7 8 5 7 5 7 3 5 3 5 5 7 6 7 2 3

A



0 2 3 4 2 3 4 2 3



3 3 3 2 3 3 3 3



3 3 3 2 3 3 3 3



3 3 3 2 3 3 3 3

9 10 12 10 10 9 10

10 12 14 12 12 10 12

10 12 14 12 12 10 12

10 12 14 12 12 10 12

F# B E/B B⁵ E/B B⁵ E/B B⁵ E/B B⁵ E/B B⁵
 But I won't a po le gise I'd in - ject in to my eyes if there was

no-where else to stick my— skag. A. I want a brower and I'm go-

E/B B^b E/B B^b E add⁷/B B F#^b B E/B B^b

town shoot ing up as soon as I'm back My friends

E B B^b E/B B^b E/B B^b E/B B^b E add⁹/B B

have got some good shit, all I want is some of it, gun me go me, go me but

ГЛОРИЯ

[illegible][illegible]

Verse

ting off my face, there's a dra gon I must chase, ho - ney,

Chords: F#m/A# E add9/B B⁺ Bsus²

TAB:

I'm the scourge of all man - kind... And ev - 'ry-one but me is des -

Chords: B F# B B⁺ F#m/A#

TAB:

-tined just to be slaves to the re morse - less grind. But I found

Chords: E B B Bsus² B⁺ F# B

TAB:

my set an - ed my way out... stick ing that fuck ing shut

Chords: F# E5 B F#

TAB:

[illegible]

drudges

Bridge:

Ah, ah, ah, ah, ah, ah, ah, ah, ah, ah,

TAB

O O O O O O O O O O O O O O O O

C.R.		F.B.	
Sum		Sum	
1	1	1	1
2	2	2	2
3	3	3	3
4	4	4	4
5	5	5	5
6	6	6	6
7	7	7	7
8	8	8	8
9	9	9	9
10	10	10	10
11	11	11	11
12	12	12	12
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94	94	94	94
95	95	95	95
96	96	96	96
97	97	97	97
98	98	98	98
99	99	99	99
100	100	100	100

[illegible]

100

Gtr.

12 12 12 12 14 14

0

First system of guitar notation. It consists of a standard musical staff with a treble clef and a key signature of three sharps (F#, C#, G#), and a corresponding guitar tablature (TAB) staff below it. The TAB staff shows fret numbers 12, 10, 9, 7, 5, 4, 2, 5, 3, 2, 1, 4, 2, 0.

Second system of guitar notation. The musical staff includes the instruction "NC" (No Chord) above the first measure. The TAB staff shows fret numbers 9, 7, 5, 4, 2, 5, 3, 2, 4, 2, 1, 4, 2, 0, 4, 2.

Third system of guitar notation. The TAB staff shows fret numbers 0, 2, 4, 1, 2, 4, 3, 4, 5, 0, 2, 4, 1, 2, 4, 3, 4, 5, 1.

Fourth system of guitar notation. The musical staff includes the instruction "F# E5 B F#" above the first measure. The TAB staff shows fret numbers 11, 11, 9, 9, 11, 11, 11, 9, 11.

Fifth system of guitar notation. The musical staff includes the instruction "E5 B F#" above the first measure. The TAB staff shows fret numbers 3, 3, 4, 5, 8, 8, 5, 4, 3, 6, 5, 4, 2, 0, 4, 0, 4, 4, 2, 0.

E^b B Eadd⁹ B/D⁺ A⁶/C⁺ E, B E_{sus}²

Eadd⁹ B/D⁺ A⁶/C⁺ NC. F1

E^b B F^b E^b B

STUCK IN A RUT

Words and Music by Justin Hawkins, Daniel Hawkins, Frankie Poullain and Ed Graham



A5

Flex-Gtr 1

Intro

132

Flex-Gtr 2

Drum *mf* (Gtr 1 & 2)

TAB

Bb5

I Oh kiss my

Fig. 1

end Fig.

A5

(1) arse,
(2)kiss my arse good-bye,
and the lights are bright,pro-posed
and just

w/ Fig. 1 (Gtr 1 & 2) 8 times

TAB

by a carriage of a minute I
cause you need here a 1 year life does n't make it al right

And the C... ..

not in this str... ..

turn my back on this shit hole in the bunk of an eye
don't mind telling you, it's sick of walking up and down, every one of us is right

at least

give me the keys you ain't gonna see me for days this

3 2 0 2 2 2 0 2 0 0 3 2 0 0 3

2 3 4 2 2 2 0 3 0 3

D5 G5

A5

D5 A5 D5

Barn by Bends ain't gon na get the bet-ter of me. Oh,

gon-na the keys to an na bucket of rain

Ac - le Straights are gon-na take me to where I wan - na be

Fig. 2

Gtr 2

A5

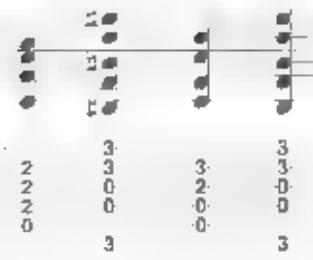
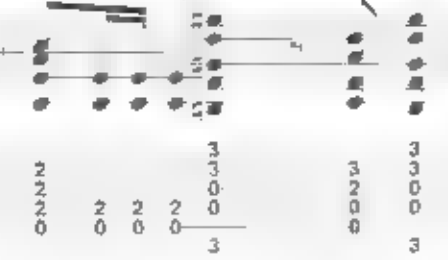
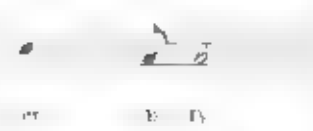
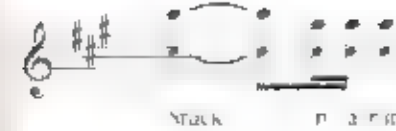
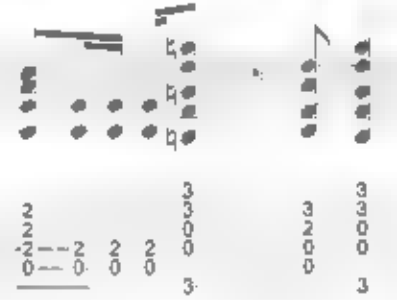
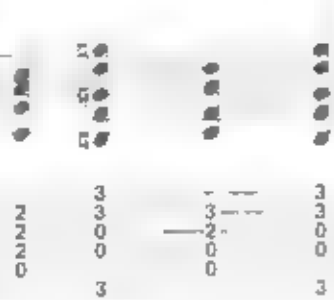
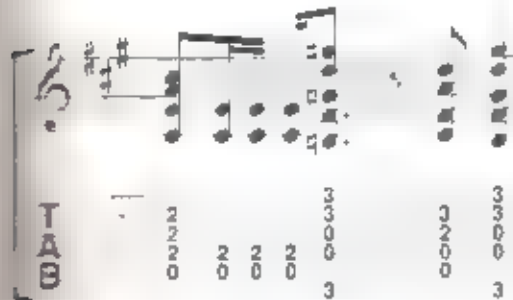
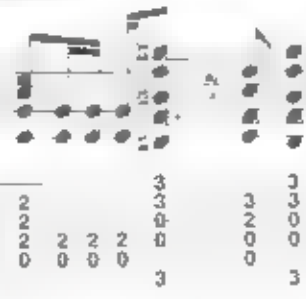
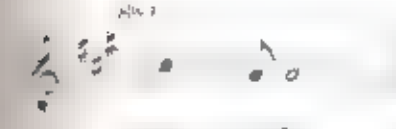
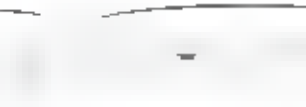
D5

T

A

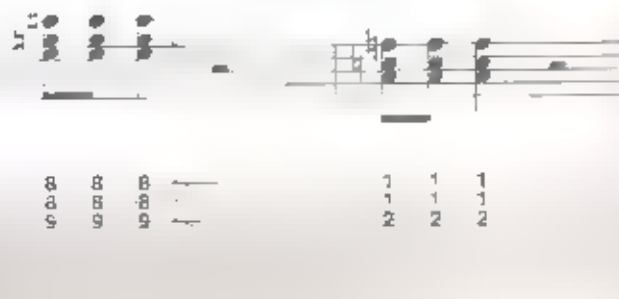
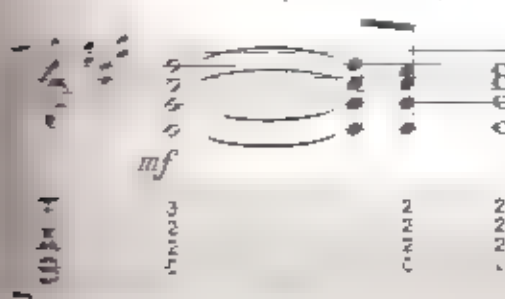
B

Chorus:

A G⁵ D⁵ G⁵A G⁵ D⁵ G⁵A G⁵ D⁵ G⁵A G⁵ D⁵ G⁵A G⁵ D⁵ G⁵A G⁵ D⁵ G⁵A G⁵ D⁵ G⁵A G⁵ D⁵ G⁵A⁵A⁵

Spoken: Master,

tell me Master, tell me,



Oh? Thank you Master thank you Master

Gtrs. 1 & 2

F#5/C E#7/B E-5/B- D#5/A



Musical notation for Guitars 1 & 2, showing chords F#5/C, E#7/B, E-5/B-, and D#5/A across measures.

TAB

10	9	8	7 7 7 7 7 7 7 7	7 7 7 7 7
10	9	8	7 7 7 7 7 7 7 7	7 7 7 7 7
8	7	6	5 5 5 5 5 5 5 5	5 5 5 5 5
8	7	6	5	5

Gtr. 2 Cont in

Soluz:	A	G ⁵	D ⁵	G ⁵	A	G ⁵	D ⁵	G ⁵
Gr. 2]]]]]]]]

Gtr 1

 TAB


A G⁵ D⁵ G⁵ A G⁵ D⁵ G⁵
 1 8 (8) 5 7 5 7 (7) 5 7 7 5 6 7 7 5 6 7 7
 A G⁵ D⁵ G⁵ A G⁵ D⁵ G⁵

TAB

A G^b D^b G^b A G^b D^b G^b

TAB 10 8 8 7 7 8 5 4 (4) 2

D^b A^b D^b

TAB 0 3 0 0 3 0 0 2 2 3 3 4 4 2 2 0 3 0 3 0 3 3 3 0 3 0

A^b D^b

TAB 0 3 0 0 3 0 0 2 2 3 3 4 4 2 2 0 3 0 3 0 3 3 3 0 3 0

NC

TAB 3 2 0 10 7 7 8 9 10 10 13 10 13 10 13 10 10 10

w/ Fig. 3 (Elec. (str. 2))

Fig. 3

Cor. 2 D^b NC

TAB 3 2 0 4 5 3 6 3 6 3 6 7 7 7

[illegible]

A G⁵ D⁵ G⁵ A G⁵ D⁵ G⁵

TAB 2 2 2 2 2 2 2 2 3 3 3 3 3 3 3 3

A G⁵ D⁵ G⁵ A G⁵ D⁵ G⁵

TAB 2 2 2 2 2 2 2 2 3 3 3 3 3 3 3 3

A G⁵ D⁵ G⁵ A G⁵ D⁵ G⁵ A G⁵ D⁵ G⁵

TAB 2 2 2 2 2 2 2 2 3 3 3 3 3 3 3 3 3 3 3 3

free y

TAB 5 7 5 7 5 7 5 7 7 5

D⁵ A⁵

TAB 5 7 5 7 5 7 5 7 7 5

FRIDAY NIGHT

Words and Music by Justin Hawkins, Daniel Hawkins, Frankie Poullain and Ed Graham

To match recorded key
Capo 2nd fret126
Intro NC

Elec. Gtr 1

Elec. Gtr 2 &
Acous. Gtr 1

D

TAB

G5

A7

G5 A

mf

F#m7

G5

Cont. rhy. simile

verse

(1
2could you do you re-mem-ber me?
ever-er-tali for me?

Gtrs. 1 & 2

Gtrs. 1 & 2

TAB

Em A

Oh, used to sit next to you at school, and we in - dulged
the way I fell for you, and do you dwell.

TAB

TAB

F#m7 G5

in all the ex - tra cur - cu - lar ac - ti - vi - ties.
up - on the thoughts that I oc - cu - py,

TAB

TAB

Em

we weren't par - a at let's cool
or du you give your set things o' it

1. Ch.

TAB

3 3 0 0 2 4 0 0 2 2 0 3 0 0

TAB

3 0 0 2 4 0 0 2 2 0 3 0 0

Chorus D Bm⁷ G⁵

Mon - day cy - cling, Tues - day gym - nas - tics, done -
Mon - day row - ing, Tues - day had - min - ton, dane -

Git

TAB

2 3 2 3 2 2 3 2 2 3 2 2 3 2 2 3 2

Git 2

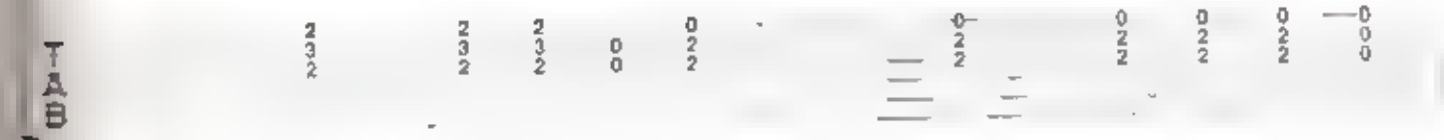
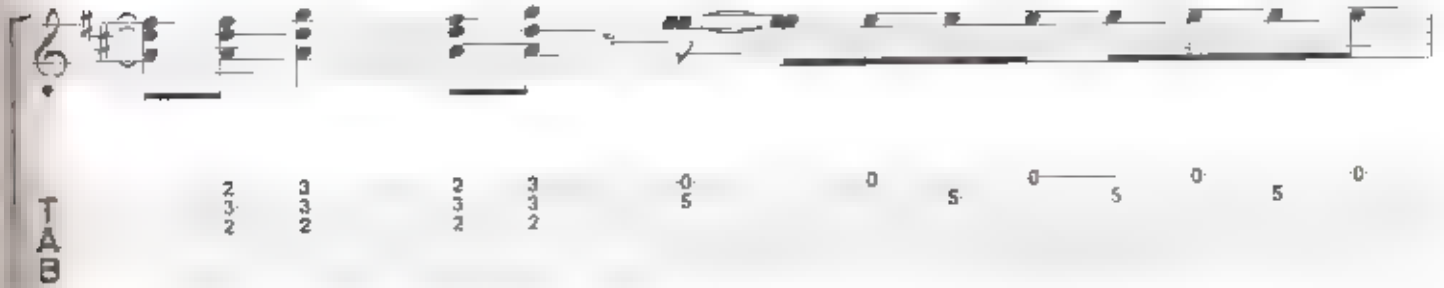
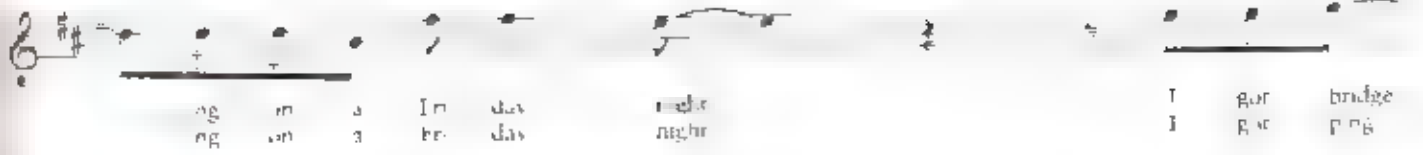
TAB

2 3 2 0 2 2 2 3 2 3 0 2 2 3 2 2 3 2

Fig

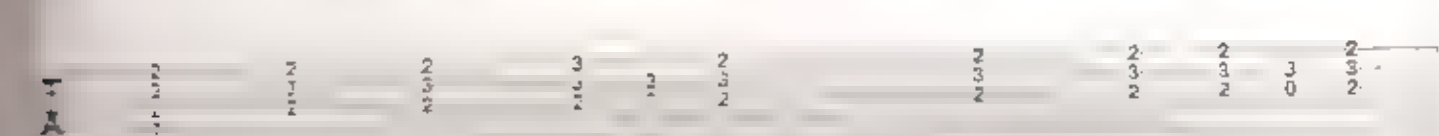
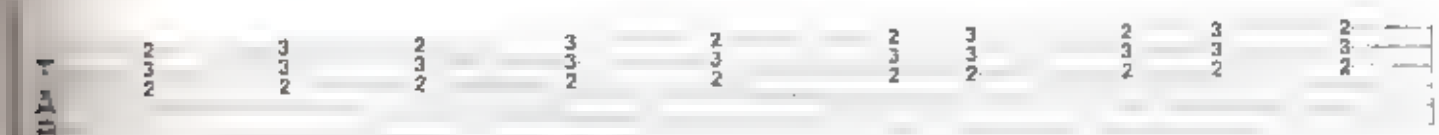
A

D



Bm7

G6



A

ing on a Fri day night
ing on a Fri day night.

L Hey you, With

TAB

Bridge D NC A7

Gtr 2 & 3

you, you, ooh, ooh,

Gtr 1 mf Gtr 2 & 3 start

TAB

D NC A7

ooh, ooh, ooh, ooh, ooh.

Gtr 1 Gtr 2 & 3 smile

TAB

D

f and sl

TAB

7 5-7 9 7 6 7 9

f w/dist

4 5-7 6 4 7 4 5

G5 **A7** **D**

9 7 9 7 9 7 9 7 5-7 9 7

5 4 5 4 7 7 8 5 4 5-7 6 4

G **A7**

5 7 9 9 7 9 7 7 7 (7) 10

4 5 5 4 5 4 3 3 (3) 5

[illegible]

Let the sun shine another me, whole week-end re-co-ve-ry, dance
 God, the way she moves, moves me to write

TAB

ing on a Fri-day
ing on a Fri-day

each sec-
a

1.
2.

Gtr 1 Cont. single w/lig 2

TAB

Fig. 2

Gtr. 1

D Bm7 G5

5 0 3 0 5 0 3 0

TAB

D

Bm7

G5

A



(1w)

str 4



w/fig. 1 1 time or 2-4 times

TAB

7 7-10 10 10 8 7 8 7 5 7 5 5 5 3 4 3 5 5 1

D

Bm7

G5



TAB

2 2 3 2 (2) 3 5 7 3 5 7 3 7 3 5 (5)



TAB

10 10 10 (10) (10)

A

D



TAB

14 10-10-14 10-14-14 14 15 14 12 14 12 10 12 10 8 10 8-7 8 7-5



TAB

12 10 9-12 12 12 12 14 12 10 12 10-9 10 9-7 9-7-5 7 5 3

Bm7

G5

A



First system of music. Treble staff with notes. TAB staff with fret numbers: 7 5 3 2 0 2 0 4 0 5 5 3 2 3 4 2 4 2 2 4 2 7 7 5.

Second system of music. Treble staff with notes. TAB staff with fret numbers: 2 5 4 5 4 7 7 6.



D

Bm7

G5

Fri day night

Third system of music. Treble staff with notes. TAB staff with fret numbers: (5) 7 4 2 7 5 3 2 3 4.

Fourth system of music. Treble staff with notes. TAB staff with fret numbers: 2 4 5 7 6 4 2 4 5.



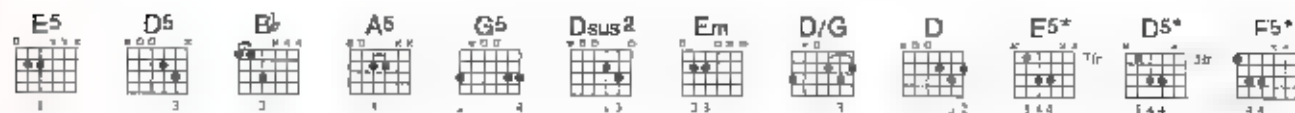
A

D

Fifth system of music. Treble staff with notes. TAB staff with fret numbers: 2 4 2 2 4 2 7 7 7 10 7 5 7 5 3 2 2 2 3.

Sixth system of music. Treble staff with notes. TAB staff with fret numbers: 5 4 5 4 7 7 10 7 5 7 5 3 2 2 2 3.

Words and Music by Justin Hawkins, Daniel Hawkins, Frankie Poullain and Ed Graham



Intro: $\# = 86$

NC
Elec Gtr 1

mf let ring...
w/ clean tone

3 3 3 3

TAB

0 2 4 5 4 2 0 2 0 0 0 2 4 5 4 2 0 2 0 0

A⁵ B^{b5} N.C. E⁵ D⁵ E⁵ B^{b5} N.C. A⁵ B^b N.C.

You can't a -

Fig. 1 ends

E⁵ D⁵ E⁵ B^{b5} N.C. A⁵ B^{b5} N.C.

ents. that made your heart bled, and the
mo tions that we sap press, bite our

E⁵ D⁵ E⁵ B^{b5} N.C. A⁵ G⁵

ones. that ru - ined your day
tongues. un tw it's too. ate

Pre-Chorus:

D_{sus}2We're
We'renot as close
not as closeas ev - e - ry -
as we al - ways

Gtrs. 1+2 (1st & 2nd times)

First system of musical notation for the Pre-Chorus. It includes a guitar staff with a treble clef and a key signature of one sharp (F#), and a bass staff with a bass clef. The guitar staff contains a series of chords and single notes, while the bass staff contains a series of octaves and single notes. The notation is for the first and second times of the guitar parts.

E_m-bo-dy thinks,
used to be.

Oh

you and me. }

D⁵

In the

Second system of musical notation for the Pre-Chorus. It includes a guitar staff with a treble clef and a key signature of one sharp (F#), and a bass staff with a bass clef. The guitar staff contains a series of chords and single notes, while the bass staff contains a series of octaves and single notes. The notation is for the first and second times of the guitar parts.

D/G

eye

of the storm,

oh,

we

Third system of musical notation for the Pre-Chorus. It includes a guitar staff with a treble clef and a key signature of one sharp (F#), and a bass staff with a bass clef. The guitar staff contains a series of chords and single notes, while the bass staff contains a series of octaves and single notes. The notation is for the first and second times of the guitar parts.

D

A⁵

keep. each oth - er warm, —

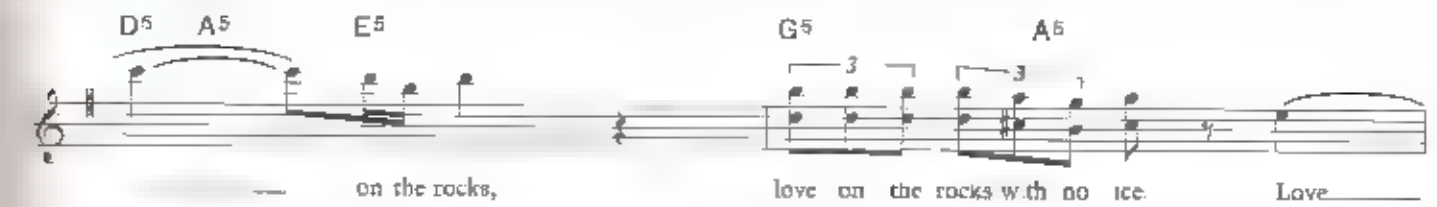
Love —

Fourth system of musical notation for the Pre-Chorus. It includes a guitar staff with a treble clef and a key signature of one sharp (F#), and a bass staff with a bass clef. The guitar staff contains a series of chords and single notes, while the bass staff contains a series of octaves and single notes. The notation is for the first and second times of the guitar parts.

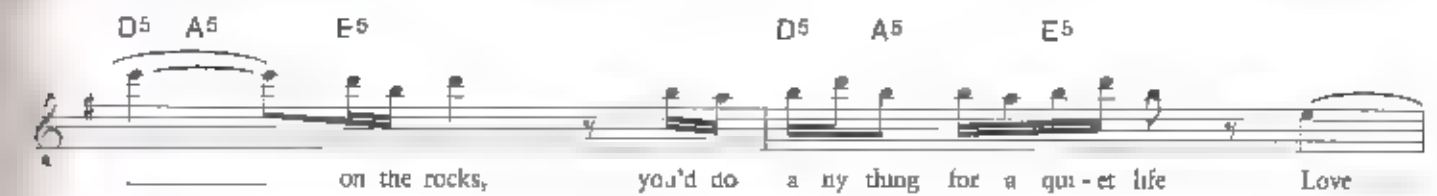
Chorus.

















E⁵ D⁵ E⁵ B⁵ N.C. A⁵ B⁵ N.C.

50.0
Elec. Gtr. 3
w/dist.
Gtrs. 1+2 w/fig. Δ (x2).

1
6
6
1

TAB

2 (2) 2 2 0 4 0 4 0 2 0 2 4 0 2 4 3 5

E⁵ D⁵ E⁵ B⁵ N.C. A⁵ B⁵ N.C.

2. So ma ny ice. Ow!

Gtrs. 1+2

1
6
1
6
2 (2) 0 2

TAB

3 5 (5) 3 3 5 (5) 3 3 0 2 0 0 2 3 0 2 (2) 0 2

Solo 2.

E^{5*} D^{5*} E^{5*} B⁵ N.C. A⁵ G⁵ E^{5*} D^{5*} E^{5*} B⁵ N.C.

Gtr. 3
Gtr. 1+2

12 14 15 12 15 12 15 16 15 15 15 15 12 15 12 12 15 15

TAB

9 9 7 9 (9) 3 2 2 2 0 9 9 7 9 (9) 3 0 3 0 3

7 7 5 7 (7) 1 0 0 0 0 7 7 5 7 (7) 1 0 3 0

A⁵ (8va) G⁵ E⁵* D⁵* E⁵* B^{b5} N.C. A⁵ G⁵

T
A
B

$\frac{1}{4}$

T
A
B

E⁵* D⁵* E⁵* B^{b5} N.C. A⁵ G⁵

T
A
B

$\frac{1}{4}$

T
A
B

D^{sus2} E^m 8va

T
A
B

$\frac{1}{2}$

T
A
B

A5

14 12 14 13 12 10 12 10 11 12 10 12 0 14 15 14 12 14 12 15 12 15

2 0 2 0 2 0 2 0 2 0 2 0 2 0 2 0 2 0

14 15 14 12 15 14 15 14 12 14 14 12 14 12 14 12 11 12 11 9 11 9 7 9 7 6 7 6 4 6 4 2 4 2 0 2 0 2 0 1 2 0 0

2 2 2 2 2 2 2 0

in the rocks.

love on the rocks with no

Gr 1

D⁵ A⁵ E⁵ G⁵ A⁵ D⁵ A⁵ E⁵

5 0 3 5 3 3 0 5 7 5 0 5 7 5 0 5 7 5 0 0 0 5 10 0 0 0 0

[illegible]

D⁵ A⁵ E⁵ G⁵ A⁵

Fig. 1

TAB

15 16 15 15 15 15 15 15 15 15 15 15 15 15 15 15 22 22 22 22 22 22 22 22

TAB

0 3 0 3 2 3 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0

D⁵ A⁵ E⁵ D⁵ A⁵ E⁵

TAB

0 0

D⁵ A⁵ E⁵ G⁵

TAB

0 0

Fig. 2

Gtrs. 4+5

Gtr. 4

Gtr. 5

w/dist.

TAB

14 15

Free time

A5

Love on the rocks, with a...

E5
Gtrs. 1+2

ONE. sim. ad lib

Gtr. 3

catch 4 = 4 w/ 2 sp. 3

17

TAB

14 12 15 12 14 12 17 12 15 12 19 12 21 12 15 12 15 14 12 15 12 15 14 12 14 (14) 14 (14) 12 14 12

Fig. 3
Gtrs. 4+5

Gtr. 4

Gtr. 5

TAB

11 11 19 11 11

The musical score for 'The Rose Tree' is presented on two systems. The first system consists of a single staff with a treble clef and a key signature of one flat (B-flat). The melody begins with a quarter note G4, followed by a half note A4, and then a quarter note B-flat4. The second system also consists of a single staff with a treble clef and a key signature of one flat. The melody continues with a quarter note G4, followed by a half note A4, and then a quarter note B-flat4. The score is marked with a '1' at the beginning of the first system and a '2' at the beginning of the second system. The lyrics 'The Rose Tree' are written below the first system, and 'The Rose Tree' is written below the second system.

[illegible]

E^b
Gtrs 1+2
A^b
All Gtrs

TAB
2 3 0 0 2 0 2 2 0 2 0 2 0 2 3 2 2 0

A musical score for the song "The Rose Tree". It features two staves: a treble clef staff at the top and a bass clef staff at the bottom. The treble staff begins with a key signature of one sharp (F#) and a common time signature (C). The melody consists of several measures, some containing triplets indicated by a bracket and the number '3'. The bass staff provides accompaniment with various note values, including eighth and sixteenth notes, and rests. The lyrics are written below the bass staff, aligned with the corresponding notes. The title "THE ROSE TREE" is printed in large, bold, capital letters across the middle of the page. At the bottom left, there is a small logo or mark that appears to be a stylized letter 'B' inside a circle.

HOLDING MY OWN

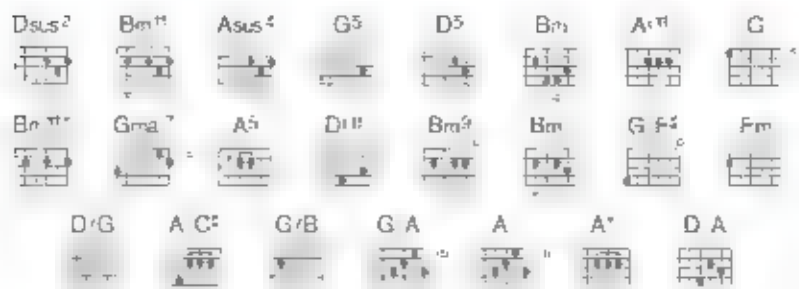
Words and Music by Justin Hawkins, Daniel Hawkins, Frankie Poullain and Ed Graham

Tune all Gtrs.

6, - D (3, G

(5) A (2) = B

(4) = D (1) = D



106

Intro:

NC.

Dsus2

Bm11

Asus4



(vmba)

Elec. Gtr. 1

(voh)

(voh)



TAB

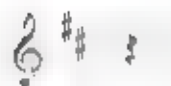
G5

D5

Bm

Elec. Gtr. 2

(voh) (voh)



(voh)

Elec. Gtr. 3



TAB

A*

G

D5

end Fig. 1

f *swidast*
w/ Fig. 1 (Elec. Gtr. 1) 2 times

0 0 3 2 4 2 9 (9) (9) 7 (7) 9 11 10 10 11 10 11 10 12



TAB

12)

12-14 (14)-12 (12)-11-11 9 9 10-10 8 9 9 9 (9) 7 9

Bm

A(m)

G

First system of musical notation. The guitar staff (top) has a treble clef and a key signature of one sharp (F#). It contains a series of eighth and sixteenth notes, some beamed together, with fingerings like 3, 1, 3, 1. The bass staff (bottom) has a bass clef and contains a series of eighth and sixteenth notes, some beamed together, with fingerings like 9, (9) 7, 9, 7, 9, 9, 9, (9) 7, 9, 7, 9, 9, 9, 7, 9. Chords Bm, A(m), and G are indicated above the staves.

D⁶Bm⁷Asus⁴

vocals start on the next measure to my right

Second system of musical notation. The guitar staff (top) has a treble clef and a key signature of one sharp (F#). It contains a series of eighth and sixteenth notes, some beamed together, with fingerings like 2, 3, 2, 2, 3, 2, 2, 3, 2, 2, 3, 2, 2, 3, 2, 2, 3, 2. The bass staff (bottom) has a bass clef and contains a series of eighth and sixteenth notes, some beamed together, with fingerings like 0, 2, 3, 2, 2, 3, 2, 2, 3, 2, 2, 3, 2, 2, 3, 2, 2, 3, 2. Chords D⁶, Bm⁷, and Asus⁴ are indicated above the staves. The lyrics "ad by ev-er-thing has fall-en in to place" are written below the guitar staff.

G⁶Dsus²

Third system of musical notation. The guitar staff (top) has a treble clef and a key signature of one sharp (F#). It contains a series of eighth and sixteenth notes, some beamed together, with fingerings like 0, 0, 3, 0, 2, 4, 2, 3, 0, 2, 3, 2, 2, 3, 2, 2, 3, 2. The bass staff (bottom) has a bass clef and contains a series of eighth and sixteenth notes, some beamed together, with fingerings like 0, 0, 3, 0, 2, 4, 2, 3, 0, 2, 3, 2, 2, 3, 2, 2, 3, 2. Chords G⁶ and Dsus² are indicated above the staves. The lyrics "ex-cit-ing now I've got my space," are written below the guitar staff.

Bm

Asus⁴G⁶

Fourth system of musical notation. The guitar staff (top) has a treble clef and a key signature of one sharp (F#). It contains a series of eighth and sixteenth notes, some beamed together, with fingerings like 2, 3, 2, 2, 3, 2, 2, 3, 2, 2, 3, 2, 2, 3, 2, 2, 3, 2. The bass staff (bottom) has a bass clef and contains a series of eighth and sixteenth notes, some beamed together, with fingerings like 2, 3, 2, 2, 3, 2, 2, 3, 2, 2, 3, 2, 2, 3, 2, 2, 3, 2. Chords Bm, Asus⁴, and G⁶ are indicated above the staves. The lyrics "a splash of wa-ter on my face" and "Out" are written below the guitar staff.

Verse: Dsus2 (Bass)

Bm⁷Asus⁴

2. Late ly the do ing what I care to please me, oh
 s. I a - ble all we seem to do is talk a bout oh w

TAB

G⁵Dsus²

find - ing time to to us on my tan in my
 take a - part and a na use our ds and ds I'm

TAB

Bm⁷Asus⁴G⁵

sa - tis - fied in my own com - pa - ny
 ho - ney I would ra - ther do without Ooh Yeah and

TAB

Pre-chorus

A⁷(11)

1 No don't one need to your per - mis - sion, to,
 an - swer to,

TAB

Bm¹¹ **Gmaj7**

take this not ter in my own two hands.
I won't spend an oth - er life - time beg - ging you.

Bm **A^b** **D¹¹** **A¹¹** **D⁵** **A¹¹**

I'm hold - ing up my own. give or take a tear or two

G **Bm** **A^b** **D¹¹** **A¹¹**

yeah. up how we're we're

w/fig. 2 Eten Gtr

Fig. 2

Gtr 1 **G** **Bm** **A^b** **D¹¹**

7 9 7 9 7

Fig. 2

Gtr 1 **G** **Bm** **A^b** **D¹¹**

7 9 7 9 7

[illegible][illegible]

G G/F# Em G/D A/C# G B

nab nab nab nab nab nab

TAB

0-0-0-0-0 | 0-0-0-0-0 | 2 2 2 0 0 0 0 0 | 2 2 2 0 0 0 0 0 | 0 0 0 0 0 0 0 0 | 0 0 0 0 0 0 0 0

5-4-+ - + - : 4 4 4 2 2 2

[illegible]

AT G A^{tr} G

oct. oct. oct. w

Ger 4

pick slide
w/ Fig. 3 (less Gtr 3, Gtr 1 Cont same)

TAB

Bm A5 D(7) A(7)

The musical score is written on a single staff. It begins with a series of chords: Bm, A5, D(7), and A(7). The melody is composed of eighth and sixteenth notes, often beamed together. There are several instances of triplets, indicated by a '3' below the notes. The score includes various musical ornaments and techniques, such as grace notes, slurs, and ties. The bottom of the page shows a sequence of numbers: 9, (9), (9) 7, 9, 7 (9), 7, 10, 7, 10 9, 7, 9, (9) 7, 9, 7, 9, 7. These numbers likely represent fret positions or specific techniques for the guitar.

D⁵ A^m G Bm A^b D⁶

w/fig.

CHRISTMAS TIME (DON'T LET THE BELLS END)

103

Words and Music by Justin Hawkins, Daniel Hawkins, Frankie Poullain and Ed Graham

Tune Gtrs 1, 3 & 5

A D 3 C

A 2 B

D 1 E

♩ 84

Intro:

N.C.

A5

E/G#

F#5

D5

A5

D5

E5

Exec. Gtr 4

Exec. Gtr 3

Exec. Gtrs. 1 & 2

10 — (10) — 10 — 10 — 10 (10) 9 — (9) — 12 — 10 — 12 — 10 — 9 — 14 — 14 — (14)

16 — (16) — 16 — 16 — 16 (16) 14 — (14) — 14 — 16 — 18 — 16 — 14 — 15 — 15 — (15)

7 7 4 2
7 6 4 0 0 0 7 0 2 2 2 4 6

Verse A E/A E7/A A E

NB — vocal line sounds 8ve higher throughout

1. Feign-ing joy and sur-prise at the gifts we des-pise ov - er
2. Well the wea-ther is cruel and the sea-son of yule warms the

Flx. Trac. *mf*

0 0 0 0
2 0 3 2
2 1 4 2
2 2 2 2
0 0 0 0

2 2 2 1 2 2 4

Chorus 1 & 2

7 7

Bm7 D A E/A E7/A A

muddled wine heart. with you. but it still hurts. On the twenty fifth day You've got your ca - reer,

TAB

3 2 4 2 2 0 2 4 2 0 2 3 2 3 2 2 0 0 0 0 0 0 0 0

TAB

2 4 2 4 2 2 2 4

E Bm7 D

of the twelfth month, the sleigh bells are in time ring - ing true. spent the best part of last year a - part. and it still hurts.

TAB

2 2 2 0 0 1 2 2 4 3 2 2 0 2 4 2 0 2 3 2 2 0 0 0 0 0 0 0 0 0

TAB

2 5 4 2 4 5

Gtrs. 1 & 2

ff

TAB

5-7 4

B⁵ Asus² B⁵ A/C² E⁵

How we cling each No el to that snow-flake's hope in bell that
So that's why I pray each and every Chrst - mas day that

TAB

2 4 4 2 4 2 4 4 2 4 4 2 2 0 2 3 2

TAB

2 2 0 2 4 5 14 14

Chorus A⁵ E/G² F⁵ D⁵ A⁵ D⁵ E⁵

end
Don't let the bells end.

TAB

7 7 4 2 7 0 2 2 2 4 6

A⁵ E/G² F⁵ D⁵ A⁵ D⁵ E⁵

Christ - mas time just let them ring in peace

TAB

7 7 4 2 7 0 2 2 4 6

Tablature

Str 4

Str 4

Str. x 2

2

A^b D^b E^b

just let them ring in peace.

Lead Vocal

A

D A

E A

Backing Vocals / Sub.

Chris - mas

time,

don't let the bells

end

Gtr 5

TAB

Bass Gtr 7

TAB

A

D A

E/A*

Chris - mas

time,

don't let the bells

end

TAB

TAB

Breeze.

Bridge **F#5** **E5** **A5***

Posed un - derneath the mus - cle - toe leaf and you're not here

GREEK 1 & 2
 voiced in - der death the bus - he - you lean and you're not back
 TAB
 4 2 2 0

B⁵ A/C² D⁵ E⁵ D⁵/F² E G²

You went a - way up - on Box ing Day, now how the hell am I gon - na make it in - to the New

TAB

2 4 0 0 0 2 2 2 5 5 5 7 7 7

0 0 0 2 2 2 4 4 4 6 6 6

TAB

16 (16) 16 (16)-14 (14) 18 16 18 16 14 15 14 15 14-12 14 16

A
B

T
A
B

A5 D5 A5 D5 F

TAB

10— (10) (10) 10 (10) 9 12 10 12 10 12 10— 9— 14 14 14 14 12

TAB

16— (16) (16) 16 (16) 14 14 18 16 18 16 14 15 15 15 15 14

TAB

7 7 0 0 7 7 0 0 2 2 2 4

B5 F# A5 G#5 E> B5 E> F#5 G#5 4 & 5

Gtr. 4 & 5

TAB

11 9 11 12 11 9 11 9 11 9 11 17 8 9 8 11 9 8 18 14 (18) (14) 17 14

TAB

12— 11 12 13 12— 11 12 9 8 6 8 8 8 (8) 6 9 8 8 (8) 6 8 6 18 19

TAB

9 9 6 2 9 2 4 4 6 8

B5⁺ F#7/A2 G#5 E5 B5⁺ E5 F#5

TAB

TAB

TAB

Lead Vocal

B E⁺ F#

Don't let it end

Backing Vocals

Car-st has time, don't let the bells end

Solos, Gtr 2

TAB

B E⁺ F⁺

Christ mas time, don't let the bells end,

Christ mas time don't let the bells end

TAB

4 2 4 4 2 4 4 2 4 5 6 7 6 7 6

B⁵ F^{+/A⁺} G⁵ E⁵ B⁵ E⁵ F⁵

Christ mas time, don't let the bells end,

Christ mas time, don't let the bells end

Coro. 1 & 2

ff *whist*
Coro 2 tacet

TAB

9 9 6 2 9 2 4 4 6 8

B⁵ F^{+/A⁺} G⁵ E⁵ B⁵ E⁵ F⁵ B⁵ F^{+/A⁺} G⁵ E⁵

Christ mas time just let them ring in peace Come on kids

Christ mas time don't let the bells end Christ mas time,

TAB

9 9 6 2 9 2 4 4 6 8 9 9 6 2

B^b E⁵ F[#]5 B^b F[#]/A² G²5 E⁵ B^b E⁵ F[#]5

don't let the bells end. Christ - mas

TAB

9 2 4 4 6 8 9 9 6 2 9 2 4 4 6 0

B^b F[#]/A² E⁵ B/D² E⁵ F[#]5 B^b

don't let the bells end. Christ - mas

TAB

5 5 4 7 9 7 12

don't let the bells end. Christ - mas

TAB

6 6 (6) 5 4 6 (6) 4 6 4 6 4

don't let the bells end. Christ - mas

TAB

9 2 4 4 6 8 9 9 6 2 9 2 4 4 6 0

THE BEST OF ME

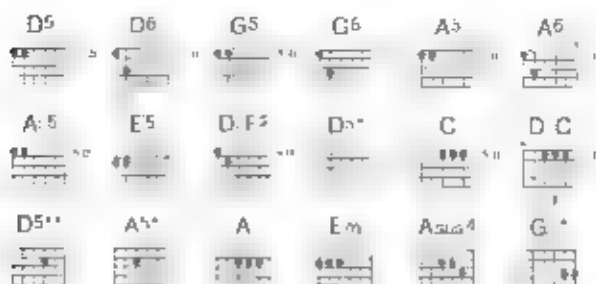
Words and Music by Justin Hawkins, Daniel Hawkins, Frankie Poullain and Ed Graham

Tune all Gtrs.

6 = D (3 = G

5 = A (2 = B

(4) = D (1) = E



145

Intro.

D5

D6 D5

D6 D5

D6 D5

D6 D5

Elec. Gtrs. 1 & 2

D6 D5

D6 D5

D6 D5

D6 D5

Elec. Gtr 3

9 9

[illegible]

G A G

F# G F#

E D C

B A G

F# E D

C B A

G F# E

D C B

A G F#

E D C

B A G

F# E D

C B A

B A G

F# E D

C B A

B A G

F# E D

C B A

B A G

F# E D

C B A

B A G

F# E D

C B A

B A G

F# E D

C B A

B A G

F# E D

C B A

B A G

F# E D

C B A

B A G

F# E D

C B A

B A G

F# E D

C B A

B A G

F# E D

C B A

B A G

F# E D

C B A

B A G

F# E D

C B A

B A G

F# E D

A5 A5 A5 A6 A5 A5 A5 A5 A5

12 12 12 12 12 12 12 12 7 17

7 7 9 7 7 9 7 7 9 7 7 6 5 5 6

The diagram illustrates a sequence of events over time, likely related to a biological process. The top part shows a timeline with labels G5, G6, G5, G6, G5, G6, G5, G6. Below this are two rows of data. The first row has vertical bars and dots. The second row has numbers 15 and 17, and a label 'Fusion'.

Label	Value
G5	15
G6	17
G5	15
G6	17
G5	15
G6	17
G5	15
G6	17

Fusion

[illegible]

A5 A6 A5 A6 A5 A6 A5 A

1 15 17 15 12 10 12 10 12 (12)

7 7 9 7 7 9 7 7 9 7 6 6 6 6

1 get 5

Verse

G5 G6 G5 G6 G5 G6 G5 G6 Gb A5 A6 A5 D5 E6

Vocal line starts 5/8 higher throughout

1 2 he gets up he gets up to see you wal-low in de-feat to see you lose per-pet-ua-ly

1 5 5 7 5 5 5 7 5 5 5 7 5 7 9 7 7 0 0 2 0 2

D/F# G5 G6 G5 G6 G5 G6 G5 G6 G5

1 get down 1 get down he gets down he gets down with to

2 2 2 2 5 5 5 7 5 5 5 7 5 5 5 7 5 5 5 7 5 5 5 7 5

A5 A6 A5 D5⁺ E5 C

al - most ev - ry bo - dy I meet ex - cept Oh

watch you fail - spec - ta - cu - lar - ly.

TAB 7 7 9 7 7 0 0 2 2 2 2 0 0 5

rus. C D/C C D/C C

you } And a l to see with I knowed I

best

TAB 5 7 7 5 5 7 7 5 5 7 5 5 7 0

Db⁹

that you

TAB 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2

C D/C C D/C C

that is { six sev en } years

part

TAB 5 5 7 7 5 5 7 7 5 5 7 5 7 0

D6⁺ A5⁺
 10 share 50 did wha I was, what I
 and fix I
 TAB 2 2 2 2 2 2 2 0 0 4 5 0 4 2 0 4 2 0
 12

<i>(Chorus)</i>	G ⁵	G ⁶	G ⁵	G ⁶	G ⁵	G ⁶	G ⁵	G ⁶	G ⁵	A ⁵		A ⁶

	dad			our	a del			you've	got	the best)
Crit. 2												
	[chords]	[chords]	[chords]	[chords]	[chords]	[chords]	[chords]	[chords]	[chords]	[chords]	[chords]	[chords]
TAB	3 0 0 0	3 0 0 0	3 0 0 0		2 0	2 0 0 2	4	2		2 0	2 0	2 0

[illegible]

G⁶ G⁵ G⁶ G⁵ A⁵ A⁶ D⁵* A⁵

got the best o me Yeah!

TAB

2 0 2 4 2 2 0 2 2 0 2 2 2 2 0 0

TAB

5 7 5 7 5 7 7 7 7 7 9 0 0 7 7

G⁵ D⁵* G⁵ D⁵* Cont. rhy. simple

f *mezzo*

10 12 14 10 12 14 10 12 14 10 12 14 14 12 10 14 12 10 14 12 10

f *mezzo*

7 8 10 7 8 10 7 8 10 7 8 10 10 9 7 10 9 7 10 9 7 10 8 7

A⁵ D⁵* A⁵

10 12 14 10 12 14 10 12 14 10 12 14 14 12 10 14 12 10 15 14 12 10 14 12

TAB

7 8 6 10 10 9 7 10 9 7 12 10 9 7 10 8

G⁴ D⁵ G⁵ D F⁵ A⁵

TAB

TAB

D⁵ A

TAB

TAB

Interlude G⁵

Gtr. 1 & 2

G⁵ D⁵ G⁵ D F⁵

Cir. 3

TAB

Cir. 4

TAB

A5

1.

D5 A5

(180°)

First system of music notation (treble clef) and guitar tablature (TAB) for the first measure. The tablature shows fret numbers: 10-12-14, 10-12-14, 10-12-14, 10-12-14, 14-12-10, 14-12-10, 10-14-12-10, 14-12.

Second system of music notation (treble clef) and guitar tablature (TAB) for the first measure. The tablature shows fret numbers: 7-8-10, 7-8-10, 7-8-10, 7-8-10, 10-9-7, 10-9-7, 7-10-9-7, 10-8.

2. A5

G5

D5-D/F# A5

(180°)

First system of music notation (treble clef) and guitar tablature (TAB) for the second measure. The tablature shows fret numbers: 14-12-10, 14-12-10, 10-14-12-10, 14-12-10, 12, 14, 15, 12, 14.

Second system of music notation (treble clef) and guitar tablature (TAB) for the second measure. The tablature shows fret numbers: 10-9-7-10-9-7-7-10-9-7, 10-8, 7-8, 10-12, 14-15.

D/F#

G5

D5-D/F#

First system of music notation (treble clef) and guitar tablature (TAB) for the third measure. The tablature shows fret numbers: 15, 17, 19, 21, 21, 21.

Second system of music notation (treble clef) and guitar tablature (TAB) for the third measure. The tablature shows fret numbers: 12, 14, 15, 17, 19.

System 1

Chords: A₂ A₂

Staff: Treble clef, key signature of two sharps (F# and C#). The staff contains a melodic line with various accidentals and ties.

Tab: The guitar tab below the staff shows fret numbers. It includes a sequence of 21s and 21s with various accidentals and ties, indicating a complex melodic line.

System 2

Chords: G⁵ G⁶ G⁵ G⁶ G⁵ G⁶ G⁵ G⁶ G⁵ A E-

Staff: Treble clef, key signature of two sharps. The staff contains a melodic line with various accidentals and ties.

Tab: The guitar tab below the staff shows fret numbers. It includes a sequence of 8s, 9s, 7s, and 10s, indicating a complex melodic line.

w/ Fig. 1 Elec. Gtr. 1 & 2 and lib. Gtr. 4 (tacet)

System 3

Chords: D/F# G⁵ G⁶ G⁵ G⁶ G⁵ G⁶ G⁵ G⁶ G⁵ G⁶ G

Staff: Treble clef, key signature of two sharps. The staff contains a melodic line with various accidentals and ties.

Tab: The guitar tab below the staff shows fret numbers. It includes a sequence of 9s, 10s, 12s, and 12s, indicating a complex melodic line.

System 4

Chords: A E_m C

Staff: Treble clef, key signature of two sharps. The staff contains a melodic line with various accidentals and ties.

Tab: The guitar tab below the staff shows fret numbers. It includes a sequence of 10s, 9s, 12s, 8s, 11s, 7s, 9s, and 9s, indicating a complex melodic line.

System 5

Chords: Pre chorus D/C C D/C C

Staff: Treble clef, key signature of two sharps. The staff contains a melodic line with various accidentals and ties.

Tab: The guitar tab below the staff shows fret numbers. It includes a sequence of 14s, 0s, 12s, 0s, 12s, 0s, 14s, 0s, 12s, 0s, 12s, 0s, 12s, 0s, 12s, 0s, 17s, indicating a complex melodic line.

D5⁺ A5 G5 G6 G5 G6 G5 G6 G5 G6 G5
 me Oh, and what I did for you.

Fig. 1
 TAB 0 0 0 0 2 2 2 2 3 3 3 3 3 3 2 0 2 0 4 2 0

A5 A6 D5⁺ A5
 you've got the best of me Ma ma ma

end Fig. 2
 TAB 2 2 4 0 2 0 4 0 0 0 2 2 2 0 2 2 0 3 3

G5 G6 G5 G6 G5 G6 G5 G6 G5 A5 A6
 ma Yeah!

w/ Fig. 1 and end
 TAB 14 15 15 14 14 15 15 15 15 15 17 17 17 17 16

D5⁺ A5 G5 G6 G5 G6 G5 G6 G5 G6 G5
 let me

TAB 11 11 11 10 11 9 11 10 11 11 12 11 10 11 10 12

A5 A6 D5⁺ A5 G5⁺
 rad

TAB 12 12 12 (12) 10 0 2 2 0 3 3 0 0 3 3 0 0

HOW DARE YOU CALL THIS LOVE?

125

Words and Music by Justin Hawkins, Daniel Hawkins, Frankie Poullain and Ed Graham

Gtrs. 1 & 2

5 = E 3 = G

4 = A 2 = B

7 = D 1 = D

or 3 Standard tuning

G(9)	C(9)	C	C*	G5	D5	F6
G5*	D F#	E5	C5	D5*	A5	B5
C5*	Em7	C9	G	Am9	Cm9	F5*
A5*	E-G	F5	D5*	E5*	B5*	D6

87

Verse

G(9)

And so much higher through out

C(9)

Musical notation for Verse, measures 1-4. Treble clef, key of D major, 12/8 time. Lyrics: And so much higher through out

Elec. Gtr. 1

Al-ways in do- is spenda- in the late- was in

mf *And so much*

TAB

G(9)

C(9)

but you're so young it's ob- scene

Musical notation for Verse, measures 5-8. Treble clef, key of D major, 12/8 time. Lyrics: but you're so young it's ob- scene

TAB

G(9)

C(9)

I'll just keep bad- ing my time 'til you put your lit- tle hand in mine

Musical notation for Verse, measures 9-12. Treble clef, key of D major, 12/8 time. Lyrics: I'll just keep bad- ing my time 'til you put your lit- tle hand in mine

TAB

Boy, I can't wait for the day when you finally turn sixteen. There are

graps when your ha lo cups dw'

let ring

Use F on 6

Chorus G5⁺ D/F# E5 C5

I dare you call this love ooh, that's what they say.

TAB

3 3 3 5 3 5 2 2 5 2 5 0 0 0 5 3 3 5 5 3 5

G5 D/F# E5 C5

It's an urge I've got to fight

TAB

3 3 5 5 2 2 5 5 0 0 5 5 3 5 5 5 5 0 0

G5⁺ D5⁺ A5 B5 C5⁺

I dare you call this love,

1 & 2

TAB

5 5 5 5 2 2 2 2 4 4 4 5 0 0 0 0 12

Em7 D5 To Coda C5

when it lies in the face of all that is good and is right. Aw,

TAB

0 0 0 0 5 3 15

G⁵ D/F⁵ E⁵ C⁵
 yeah
 w/ Fig. 1. End. Gtr.
 TAB
 3 0 2 3 0 2 4 5 2 4 5 7

Verse

G Am13 Cmaj9

You've got it all, and you're al-ways my first port of call.

mf

TAB

G

Amb

Cma9

This is the hap - pi - est I've ever been.

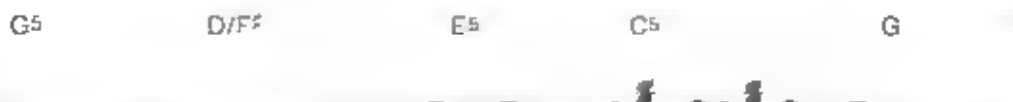
w/fig 2 Fm Gts 10-4

TAB

Fig. 1

G5 D/F# E5 C5 G C(9)

Gate ?



T
A
B

2 3 0 2 4 0 2 1 0 2 5 0 15 14 15 14 14 12

♩ Coda C9

all that is good and is right. Yeah.

TAB

3 2 3 3 3 2 3 3 2 3 3 2 3

Enco. Ctr. 1

f w/dist

5 3 5

TAB

3 2 3 3 2 3 3 15 15 15 15 15 15 14 14 14 15 0

Solo

G5*

D6

C5

G5*

D5

C5

Gtr. 1 & 2

Cont. rhy. sound

TAB

5 5 3 5 5 ~ 16 14 (16) (14)

G5*

D5

C5

D5

TAB

(5) (5) 5 5 5 (5) 5 5 (5) (5) 3 5 5 3 3 1 3 3

[illegible]

TAB

9 7 7 9 9 9 7 5 5 5 7 7 0

C5+

G5+

D5

TAB

5 5 3 5 5 3 3 5 5 (5) 3 5

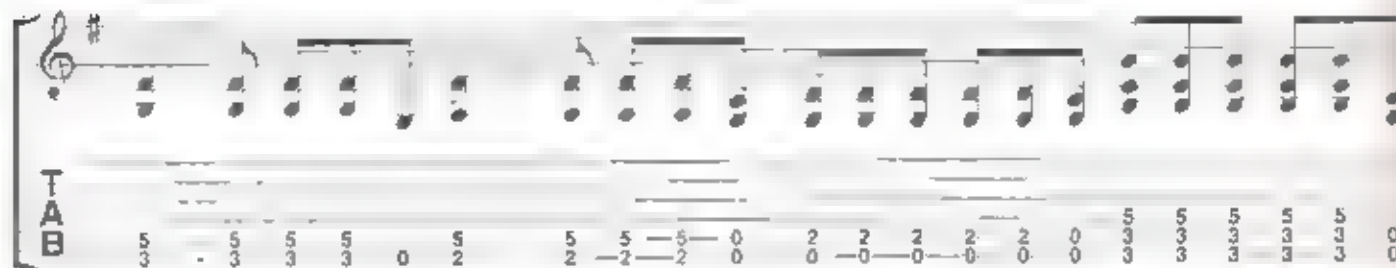
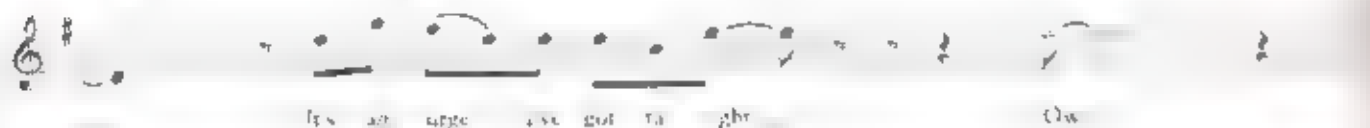
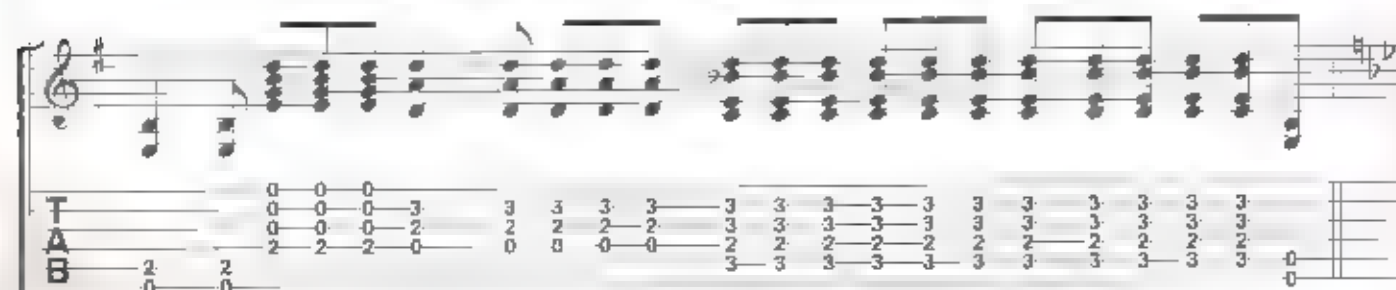
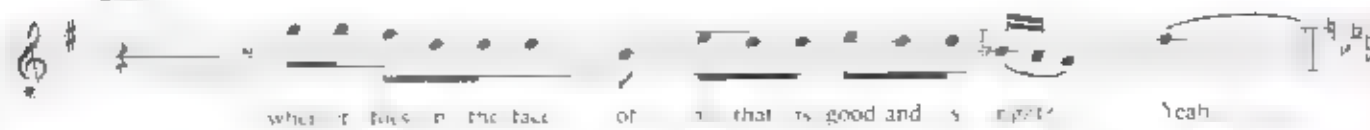
0 3 3 5 5 19 19

F# C# D# E# D/F#
 4/4

 15 17 18 17 18 17 15 17 15 18 15 15 18 15 15 17 17
 TAB

Chorus: G⁵D/F⁵E⁵C⁵

Gtrs. 1 & 2

G⁵D/F⁵E⁵C⁵G^{b5}D⁵A⁵B⁵C⁵E^{m7}D⁵C⁹

A \flat 5E \flat /G

F5

D \flat 5

Ooh... that's what they



TAB

6 6 6 6 6 5 6 6 6 0 3 3 3 3 3 5 5 6 6 6 6

4 4 4 4 4 3 3 3 3 1 1 1 1 1 4 4 4 4 4 4

A \flat 5E \flat /G

F5

D \flat 5

say It's an urge I've got ta talk Wooo



TAB

6 6 6 6 5 6 6 6 6 0 3 3 3 3 3 6 6 6 6 6 6

4 4 4 4 4 3 3 3 3 0 1 1 1 1 1 4 4 4 4 4 4

A \flat 5E \flat 5B \flat 5

C5*

D \flat 5

F5

E \flat 5*

love, whoa love, Oh, but please not a - gain, yeah! cause they're not at



TAB

6 6 6 6 6 8 8 8 8 8 3 3 5 5 5 6 8

4 4 4 4 4 6 6 6 6 6 1 1 3 3 3 4 6

ral.
D \flat

a tempo

(A \flat)

a that's good and is right yeah














TAB












4-measure

2 2 2 4

BAREBACK

Words and Music by Justin Hawkins, Daniel Hawkins, Frankie Poullain and Ed Graham

Elec. Gr. 1
 w/dist
 130
 D5
 171

Intro
Elec. Gtr 2
mp
Am/D G D Dsus4

TAB

The musical score is written for guitar. The top staff is a standard musical notation with a treble clef and a key signature of one sharp (F#). The tempo/mood is marked *mp*. The piece begins with an **Intro** section. The first measure of the intro contains a whole note chord, which is identified as **Am/D** in the chord diagram above. The second measure contains a whole note chord, identified as **G D**. The third measure contains a whole note chord, identified as **Dsus4**. The main body of the score consists of a series of eighth notes, starting with a **G** note, followed by a series of **A** notes, and then a series of **D** notes. The bass line is indicated by a series of numbers (0, 1, 2, 3, 4, 5) below the staff, which correspond to the fret numbers for the notes. The **TAB** section is located below the main staff.

[illegible]

D7 D6 D5 D6 Dsus4 D5 D7 D6 Db D6 Dsus4 D5

TAB: 2 5 4 4 2 2 4 0 0 2 2 5 4 4 2 2 4 0 0 2

Elec. Gtr. 7+3

D7 D6 D5 D6 Dsus4 D5 D7 D6 D5 D6 Dsus4 D5

TAB

D7 D6 D5 D6 Dsus4 D5 D7 D6 D5 D6 Dsus4

TAB

Gtr 2

D5 C5 G/B* D5 D7 D6 D5

TAB

Gtr 3

D Cadd9 G/B D D5*

TAB

(pelt) (pelt) (pelt) D^5 $G B^*$ D^5
 D^6 D^{sus4} D^5 C^5 G/B^* D^5

TAB: 2 0 4 0 0 0 0 0 2 0
 2 3 0 0 0 0 0 0 0 0

D^{sus4} D $Cadd^9$ G/B D

TAB: 0 3 0 0 3 0 3 3 0 0
 2 3 0 0 0 0 0 0 0 0

1 D D^6 D^5 D^6 D^{sus4} D^5 D^7 D^6 D^5

TAB: 2 0 5 0 4 0 4 2 2 0 4 0 0 0 2 2 5 0 4 0 4 2

D^5 *mf*

TAB: 3 0

[illegible]

Gtr 5 G5 C5 G, B* D5*

open 4 4 4

G

G

TAB

D6 D5 D7 D5 G5

C5 G/B D5

C G/B D5/A

TAB

C5 G/B* D5*

D⁵

TAB 2 0

NC

mf

TAB 15 14 0 15 17 0 15 16 0 15 16 14 15 16 0 15 12 0 15 12 14 15 14 0 15 17 0 15 16 0 15 12 0 15 16 14 15 14 0 15 17 0 15 16 0 15 12 0 15 16 14 15 14 0

TAB

TAB 15 16 0 15 12 0 15 12 14 15 14 0 15 17 0 15 16 0 15 12 0 15 16 14 15 14 0 15 17 0 15 16 0 15 12 0 15 16 14 15 14 0


D⁵ C⁵ A⁵

TAB 15 16 0 15 12 0 15 12 14 15 14 0 15 17 0 15 16 0 15 12 0 15 16 14 15 14 0 15 17 0 15 16 0 15 12 0 15 16 14 15 14 0

TAB 15 16 0 15 12 0 15 12 14 15 14 0 15 17 0 15 16 0 15 12 0 15 16 14 15 14 0 15 17 0 15 16 0 15 12 0 15 16 14 15 14 0

[illegible]

Chord diagrams: C⁵, G⁵, C⁵, D^{5***}, C⁵, A⁵




TAB: 7 7 7 5 5 5 5 5 5 5 5 5 7 7 7 5 2 0



TAB: 15 15 15 15 15 15 15 15 15 15 15 15 15 15 15 15

Chord diagrams: C⁵, D^{5***}, C⁵, G⁵, C⁵, D^{5***}




TAB: 2 2 2 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3

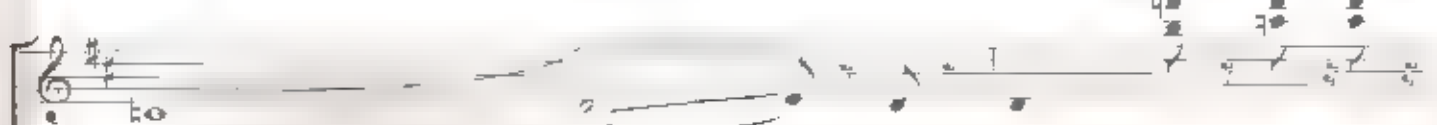


TAB: 15 15 15 15 15 15 15 15 15 15 15 15 15 15 15 15

Chord diagrams: C⁵, A⁵, C⁵, D^{5***}, C⁵, G⁵



TAB: 7 7 5 5 2 2 2 3 3 3 3 3 3 3 3 3



TAB: 13 13 13

C G/B⁹ D⁵ open open open

C G/B D⁵ D⁷ D⁶ D⁵

TAB 3 3 3 0 0 2 2 5 4 4 2

8th

TAB 13 15 14 15 12 14 16 17 16 14 17 17 15 13 15

open open open G⁵ G⁵

D⁶ D⁷ D⁵

TAB 2 4 4 (4) 2 0 3 3 3 3 3 3 3 3

8th

TAB 15 15 15 15 15 15 15

Chords: C, G/B, D⁵, D, D, D⁵

Tab 1: 5 3 (5 3) 5 3 0 2 3 0 0 2 2 0 5 0 4 0 4 2 0

Tab 2: 15 16 15 16 15 16 15 15 16 16 17 14 17 14 17 14

Chords: D⁵, D⁷, D⁵

Tab 1: 2 0 4 0 4 0 (4) 2 0 0

Tab 2: 15 14 17 14 15 14 17 14 14 21 15 14 22 15 14 21 15

TAB
 G G G G G G G G G G G C G B D

TAB
 D7 D6 D D6 D7 D5

TAB
 G G G G G G G G G G G C G B D

TAB
 G G G G G G G G G G G C G B D

TAB
 G G G G G G G G G G G C G B D

TAB
 G G G G G G G G G G G C G B D

MAKIN' OUT

Words and Music by Justin Hawkins, Daniel Hawkins, Frankie Poullain and Ed Graham



Intro 125

mf *w/overdrive*

Tab: 10 0 10 0 9 0 9 0 7 0 7 0 9 0 9 0 10 0 10 0 9 0 9 0 7 0 7 0 9 0 9 0

Play 3 times

Tab: 10 0 10 0 9 0 9 0 7 0 7 0 9 0 9 0 10 0 10 0 9 0 9 0 7 0 7 0 9 0 7 0

Tab: 7 7 7 8 7 7 9 7 7 9 7 7 7 7 7 8 9 9 10

B⁵ D⁵/A B⁵ D⁵/A B⁵ D⁵/A B⁵

Get it w/ Fig 1

7 7 7 8 7 10 7 10 9 10 7 10 9 7 7 7

TAB

7-10 7

D⁵/A B⁵

C, C, C, C

7 7 8 9 9 10 7 10 7

TAB

4 4 4 2

Verse

B D⁵/A B D⁵/A B

stop, re, I, a, see, I, Jed, spot, wel

chase, re, ds, m t,

Fig 1

4 4 4 2 0 2 4 4 4 2 2 0 0 4 4 4 2 2 0 0 4 4 4 2

TAB

D⁵/A B⁵ D⁵/A B⁵ B

I'm lea - ving no - thing to chance 'Cause the pet ting's

I am a dopt - ing to the stance. And the pet ting's

3

4 4 4 3 4 4 3 4 4 2 4 4 2

TAB

2 2 2 2 2 2 2 2 2 2 2 2

6. *Prüfung*

[illegible]

A⁷_{sus4}/E E D⁹/A A⁵ D⁹ A A⁵ E⁵

I think I like old my sweat er, a. Mak - ing

TAB: 2 0 4 0 | 1 2 2 0 | 1 2 2 0 | 2 2 2 0 | 2 2 2 0 | 2 2 2 0 | 2 2 2 0

A⁷_{sus4}/E E G⁵ A⁵ B⁵

get it a f - f - french ter Mak - ing out

TAB: 0 2 0 4 0 | 1 2 2 0 | 1 2 2 0 | 1 2 2 0 | 2 2 2 0 | 2 2 2 0 | 2 2 2 0 | 2 2 2 0 | 2 2 2 0 | 2 2 2 0

...Fig. 3 ends

Solo

2
G⁵
Gtr 1

Gtr 2

mp

TAB: 7 0 7 0 5 2 5 | 4 4 5 2 5 2 | 7 0 5 2 5 0 | 4 2 4 2 5 0 5 2

A⁵*

Tablature for A⁵* guitar solo, measures 1-8. The notation includes a treble clef, a key signature of one sharp (F#), and a 2/4 time signature. The guitar part is written on a single staff with a double line for the low E string. The tablature is written below the staff, with fret numbers 7, 0, 6, 4, and 6. The notation includes a treble clef, a key signature of one sharp (F#), and a 2/4 time signature. The guitar part is written on a single staff with a double line for the low E string. The tablature is written below the staff, with fret numbers 7, 0, 6, 4, and 6.

G⁵*

Gtr 1

Gtr 2

Tablature for G⁵* guitar solo, measures 1-8. The notation includes a treble clef, a key signature of one sharp (F#), and a 2/4 time signature. The guitar part is written on a single staff with a double line for the low E string. The tablature is written below the staff, with fret numbers 11, 0, 8, 7, and 9. The notation includes a treble clef, a key signature of one sharp (F#), and a 2/4 time signature. The guitar part is written on a single staff with a double line for the low E string. The tablature is written below the staff, with fret numbers 11, 0, 8, 7, and 9.

Gtr 2

Tablature for Gtr 2 guitar solo, measures 1-8. The notation includes a treble clef, a key signature of one sharp (F#), and a 2/4 time signature. The guitar part is written on a single staff with a double line for the low E string. The tablature is written below the staff, with fret numbers 7, 0, 6, 4, and 6. The notation includes a treble clef, a key signature of one sharp (F#), and a 2/4 time signature. The guitar part is written on a single staff with a double line for the low E string. The tablature is written below the staff, with fret numbers 7, 0, 6, 4, and 6.

A⁵*

Tablature for A⁵* guitar solo, measures 1-8. The notation includes a treble clef, a key signature of one sharp (F#), and a 2/4 time signature. The guitar part is written on a single staff with a double line for the low E string. The tablature is written below the staff, with fret numbers 12, 0, 11, 9, and 11. The notation includes a treble clef, a key signature of one sharp (F#), and a 2/4 time signature. The guitar part is written on a single staff with a double line for the low E string. The tablature is written below the staff, with fret numbers 12, 0, 11, 9, and 11.

Tablature for A⁵* guitar solo, measures 1-8. The notation includes a treble clef, a key signature of one sharp (F#), and a 2/4 time signature. The guitar part is written on a single staff with a double line for the low E string. The tablature is written below the staff, with fret numbers 9, 0, 7, 6, and 7. The notation includes a treble clef, a key signature of one sharp (F#), and a 2/4 time signature. The guitar part is written on a single staff with a double line for the low E string. The tablature is written below the staff, with fret numbers 9, 0, 7, 6, and 7.

B_m

Two systems of guitar notation for B_m in D major. Each system consists of a standard musical staff and a corresponding guitar tablature (TAB) line. The TAB lines use fret numbers (0-14) and include '+' signs above the notes, indicating natural harmonics.

System 1 TAB: 14 0 14 0 12 0 12 0 11 0 11 0 12 0 12 0 14 0 14 0 12 0 12 0 11 0 11 0 12 0 12 0

System 2 TAB: 11 0 11 0 9 0 9 0 7 0 7 0 9 0 9 0 11 0 11 0 9 0 9 0 7 0 7 0 9 0 9 0

C_{dim}D⁵

Two systems of guitar notation for C_{dim} and D⁵ in D major. Each system consists of a standard musical staff and a corresponding guitar tablature (TAB) line. The TAB lines use fret numbers (0-21) and include '+' signs above the notes, indicating natural harmonics.

System 1 TAB: 15 0 14 0 16 0 14 0 18 0 16 0 18 0 16 0 19 0 18 0 19 0 18 0 21 0 19 0 21 0 18 0

System 2 TAB: 12 0 11 0 12 0 11 0 14 0 12 0 14 0 12 0 16 0 14 0 16 0 14 0 18 0 16 0 18 0 16 0

B⁵D⁵/A B⁵ D⁵/A B⁵

Gtr 2

Guitar notation for Gtr 2, showing a melodic line with a dynamic marking of *f* (forte). The notation includes a standard musical staff and a corresponding guitar tablature (TAB) line. The TAB line uses fret numbers (10-22) and includes '+' signs above the notes, indicating natural harmonics.

TAB: 12 14 22 22 22 20 10 10 10 10 10 10

B⁵ D A B D⁵ A⁵ B⁵ B⁵

Tab: 9 7 7 10 9 7 9 (9)-7-9-10-7-10-7-10-7-10-10

Chords: B⁵ D A B D⁵ A⁵ B⁵ B⁵

Annotation: Gtr. 1 w/str. 2

G⁵ A⁵ E⁵ A^{7sus4/E} E D⁵/A

Tab: 3 3 3 3 3 2 0 2 0 0 1 1 1 2

Chords: G⁵ A⁵ E⁵ A^{7sus4/E} E D⁵/A

Annotation: Gtr. 1 w/str. 2

A⁵ D⁵/A A⁵ E⁵ A^{7sus4/E} E E D⁵/A A⁵ D⁵/A A⁵ E⁵

Tab: 2 4 3 4 3 4 3 2 5 3 3 2 1 3 2 3 2 0 0 12 0 16

Chords: A⁵ D⁵/A A⁵ E⁵ A^{7sus4/E} E E D⁵/A A⁵ D⁵/A A⁵ E⁵

A^{7sus4/E} E D⁵/A A⁵ D⁵/A A⁵ E⁵

Tab: 15 17 17 15 16 15 16 14 16 16 14 12 14 12 15 12 12 15

Chords: A^{7sus4/E} E D⁵/A A⁵ D⁵/A A⁵ E⁵

A^{7sus4/E} E G⁵ A⁵ B⁵

Tab: 17 15 15 17 (17) 17 (17) 15 17 17 15 (15)

Chords: A^{7sus4/E} E G⁵ A⁵ B⁵

Bridge

B⁵**

A

E⁵

I ne-ver had a torch that shines as bright as the one I car-ry for you,

mf

TAB

10 0 10 0 9 0 9 0 7 0 7 0 9 0 9 0 10 0 10 0 9 0 9 0 7 0 7 0 9 0 9 0

B⁵**

A

E⁵

G⁵

gan, I have my fingers burnt but you know I'm going to see this woo,

TAB

10 0 10 0 9 0 9 0 7 0 7 0 9 0 9 0 10 0 10 0 9 0 9 0 7 0 7 0 9 0 9 0

B⁵*

E⁵

A

E⁵

I'm going to see this thing through.

TAB

10 0 10 0 9 0 9 0 7 0 7 0 9 0 9 0 10 0 10 0 9 0 9 0 7 0 7 0 9 0 9 0

A5 E5

Ma - ra, ma, ma ma, ma ma king out with you. Mak - ing out

TAB

2

Chairs:

It's get - ting bet - ter and bet - ter — Mak - ing out.

A7sus4/E E D5/A A5+ D5/A A5+ E5+
 The back seat's get ting wet ter. Mak ing out

TAB
 0 0 2 0 4 0
 1 2 2 0 0
 1 2 2 0 0
 3 2 0 2 0
 2 2 0 2 0
 3 2 0 2 0
 2 2 0 2 0
 3 2 0 2 0

A⁷_{sus4}/E E D⁹/A A⁵ D⁹/A A⁵

I think I'll take off my sweat es, ooh

Mut ng

TAB

2 0 2 0 4 0 1 2 2 0 3 0 0 0 2 0 0 0 2 0 0 0 3 2 0

A⁷_{sus4}/E E D⁹/A A⁵ D⁹/A A⁵ E⁶

Gan - me a f - f - french let - ter ma - ma, ma

TAB

0 0 2 0 0 4 0 1 2 2 0 3 0 0 0 2 0 0 0 0 2 0 0 0 3 2 0

A⁷_{sus4}/E E D⁹/A A⁵ D⁹/A A⁵ E⁶

Your ma ma thinks that I'm not ten

7 5 7 7 5

TAB

A⁷_{sus4}/E E D⁹/A A⁵ D⁹/A A⁵ E⁶

TAB

A7sus4/E E D5/A A5⁺ D5/A A5⁺ E5⁺

Can't take my eyes off your bot - tom. Girl - me more.

TAB

TAB

A7sus4/E E D5/A A5⁺ D5/A A5⁺ E5⁺

The back seat's get ting wet ter Ah⁺ Mak ing out

TAB

TAB

3

E E⁶

B⁷

Rit.

Ad lib soloing on b/wes scale
with this angle

TAB

3 2 1 0 0

7

2

3

Cres.

TAB

3 2 1 0 0

7

2

PHYSICAL SEX

Words and Music by Justin Hawkins, Daniel Hawkins, Frankie Pouliain and Ed Graham

A⁵/C A⁵ D⁵ E⁵ D⁵* G⁵ D C⁵
 D⁵** D⁵ C⁵sus2 G/B G/B- D⁵ F⁵

Intro:

(A)
 Elec. Gtr. 1
 w/dist. *mf*
 TAB
 9
 F#back
 TAB
 7

A⁵/C A⁵
 Elec. Gtr. 2
 TAB
 2 2 2 0 2 2 2 0

A⁵/C A⁵
 TAB
 2 2 2 0 2 2 2 0

A⁵/C A⁵ A⁵/C A⁵ D⁵ A⁵/C A⁵ A⁵/C
 TAB
 2 2 2 0 2 2 2 0 2 2 2 0 2 2 2 0 2 2 2 0

A⁵ A⁵ C D⁵ A⁵

is gua ran - teed to fail
- by's got the pain ters m.

Cas a honk - should be mul - ti - sens or
Ss, ss, ss, sport - ing a hat of

TAB

A⁵/C D⁵ A⁵

ry, and you just can't start a c and Ph
in or brown, the colour of a car - dit s. Ho

TAB

D G⁵ D

cyb - er sex can't al that
ways had to knock - ers I feel

TAB

D G⁵ D

g m - pre - fer to like any sex in r's o - fi - gi - na, form, man
me just an eve hif n your rear, of your rear, of your rear

TAB

A⁵ C⁵
 Phv 51 C3 SEX
 With a touch of sex v woman

A⁵ C⁵ D⁵ E⁵
 Phv C3 SEX
 With a touch of sex woman

A⁵ D⁵
 Phv C3 SEX
 C⁵2 G/B G⁵ B⁵
 let ring

TAB
 3 2 2 0 3 2 2 0 3 2 2 0 3 5 5 5 5 5 5 7 7 8 8
 3 0 0 0 3 0 0 0 3 0 0 0 3 5 5 5 5 5 5 7 7 8 8
 3 0 0 0 3 0 0 0 3 0 0 0 3 5 5 5 5 5 5 7 7 8 8

TAB
 3 2 2 0 3 2 2 0 3 2 2 0 3 5 5 5 5 5 5 7 7 8 8
 3 0 0 0 3 0 0 0 3 0 0 0 3 5 5 5 5 5 5 7 7 8 8
 3 0 0 0 3 0 0 0 3 0 0 0 3 5 5 5 5 5 5 7 7 8 8

TAB
 3 2 2 0 3 2 2 0 3 2 2 0 3 5 5 5 5 5 5 7 7 8 8
 3 0 0 0 3 0 0 0 3 0 0 0 3 5 5 5 5 5 5 7 7 8 8
 3 0 0 0 3 0 0 0 3 0 0 0 3 5 5 5 5 5 5 7 7 8 8

The musical notation for the guitar solo is presented on a single staff. It begins with a treble clef and a key signature of two sharps (F# and C#). The tempo is marked 'Allegretto' and the time signature is 2/4. The solo consists of a series of eighth and sixteenth notes, with some measures containing beamed sixteenth notes. The notation is divided into three measures by vertical bar lines. Above the staff, the notes are labeled with chord symbols: A5, D+, and A5. Below the staff, the notes are labeled with fret numbers: 5, 7, 7, 7, 5, 7, 7, 7, 5.

The image shows a musical score for the song "The Wind" by The Beatles. It includes a guitar part (top staff) and a bass part (bottom staff). The guitar part is written in treble clef with a key signature of one sharp (F#). The bass part is written in bass clef. The score is divided into measures by vertical bar lines. The guitar part features various chords and melodic lines, while the bass part provides a rhythmic foundation. The tabs are written below the bass staff, showing fret numbers and string numbers. The song is in the key of D major and has a 4/4 time signature.

Well I need phs so ca sen

121
F5
Brrr mg mc

1054

A7
Flea Gtr B

let ring

TAB

Elec. Gtr. 7

mf w/dist & P.M.
Fig. 2...

...Fig. 2 ends

Corr. 7 w/fig. 2

TAB

3 5 5 3 5 3 5 5 3 3 3 3 5 5 6 6 7

Musical score for "The Sound of Silence" by Simon & Garfunkel. The score is for guitar and includes a treble clef, key signature of one sharp (F#), and a common time signature. The guitar part features a melodic line with a long sustain and a harmonic section. The bass part is a simple accompaniment. The score includes a "TAB" section for the guitar and a "B" section for the bass.

C⁵ D⁵** E⁵

TAB

A⁵ C⁵

TAB

D⁵** E⁵ A⁵

TAB

* Fast motion tapping

C⁵ D⁵** E⁵

TAB

A5

C5

Phv

Sr

L.A.S.

M.C.N.

With a touch-y, feel - y wo-man

TAB

-7- 5 (5)

TAB

2 0 2 0 2 0 2 0 3

2 0 2 0 2 0 2 0 3

7 5 7 5 8 6

[illegible]

A⁵ C⁵ D⁵ E⁵

Phy s cal sex

With a touch-y, feel-y wo-man

TAB

TAB

A⁵ C⁵

Phy cal sex

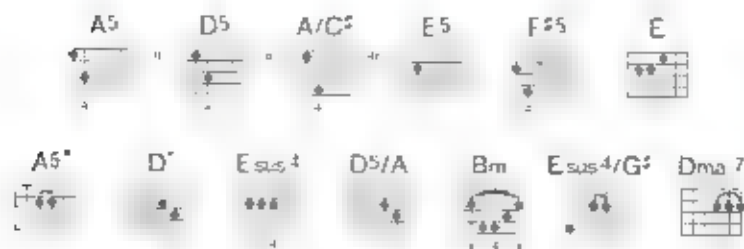
1/4

TAB

TAB

OUT OF MY HANDS

Words and Music by Justin Hawkins, Daniel Hawkins, Frankie Poullain and Ed Graham



♩ 120

Intro.

N.C.
Synth arr. for Gtr.

musical notation for the Intro. It features a treble clef with a key signature of two sharps (F# and C#). The melody is written in a single staff. Below the staff is a guitar tablature (TAB) with fret numbers 12, 13, 14, and 15. The TAB is labeled "imp Fig. 1" and "...Fig. 1 ends".

musical notation for the first section of the song. It features a treble clef with a key signature of two sharps (F# and C#). The melody is written in a single staff. Above the staff are chord diagrams for A5, D5, A/C#, E5, F#5, A5, D5, and A/C#. Below the staff is a guitar tablature (TAB) with fret numbers 7, 5, 5, 5, 7, 5, 5, 7, 4, 4, 2, 0, 0, 0, 2, 2, 2, 4, 7, 5, 7, 5, 5, 7, 4, 4. The TAB is labeled "w/overdrive", "PAL--", and "Synth w/Fig. 1 x2".

musical notation for the second section of the song. It features a treble clef with a key signature of two sharps (F# and C#). The melody is written in a single staff. Above the staff are chord diagrams for E5, F#5, A5, D5, A/C#, E5, F#5, and E5. Below the staff is a guitar tablature (TAB) with fret numbers 2, 0, 0, 0, 2, 2, 2, 4, 7, 5, 5, 5, 7, 5, 5, 7, 4, 4, 2, 0, 0, 0, 2, 2, 2, 4, 0. The TAB is labeled "T", "A", and "B".

The image shows a musical score for the song "The Sound of Silence" by Simon & Garfunkel. The score is for guitar and includes a guitar tablature section. The guitar part features a melodic line with a long sustain and a harmonic section. The tablature includes fret numbers and a "TAB" label.

Flex Gate 3

Wedge Pedal (1)

PA

A5

mf

mf

TAB

TAB

Verse

Girl,
 Girl,

gon-na take a lit-tle
 don't wan-na be un-

Gtr. 2

T 3 3 0 2 0 2 2 2
 A 4 4 2 2 2
 B

fine
 kid

to ask - ess
 but there's a peace

my - fran - of
 I've yet to

T 0 0 0 0 3 3
 A 0 0 0 0 2 2
 B 1 1 1 1 4 4

mind -
 find...

'Cos I've got hopes
 So should I stand

to re - al - ize
 and watch my fate un - wind

should I be
 or turn my

T 2 2 0 2 0 2 2 2 0 0
 A 4 4 2 2 2 2 2 2 1 1
 B

F# E D#

part for cloud less chimes.
back and move in the be hand

Gr 1

TAB

4 4 2

0 0 0 0 2 0 2 0

TAB

4 4 2

1 2 2 2 0 2 0 2

NC

prach things e - mo-nan-al-ly, at least I try

Gr 1+2

PM

TAB

2 2 0 2 2 2 1 2 0 2 2 2 0 2 2 2 2 2

Su tare thee wel ha by a this should be our last meet

PM

TAB

0 1 2 2 0 1 2 2 2 0 2 2 0 2 2 2 2 2

E sus +

bve Yeah, yeah, yeah, yeah A⁵

Cap 2

TAB

C Chords

D⁵ A/C# E⁵ F#⁵ A⁵

In mat - ters such as these your feel - ings can not be de - nied

TAB

D⁵ A/C# E⁵ F#⁵ A⁵

case ex - cels with reas - on a wel - end to per

TAB

E⁵ F#⁵ E A⁵ D⁵/A

in my heart de - vote rs you let my hands a gain Our

TAB

Bridge:

Bm

E⁵ G[♯] A⁵

It's out of my hands a gain

mf

TAB

2 3 4 4 2

0 4 2

4 2 2 0 2 2 4

E⁵

A^b

Woo— hoo—

TAB

2 0 2 0 2 0 2 0 2 0 2 0 2 0 0 2 7 6

W.C.

D⁵ A C[♯] E⁵ F^{♯5} A⁵ D⁵ A C[♯]

han

Cur 2

TAB

9 9 7 7 5 5 4 4 4 5 4 4 0 10 9 9 7 7 5 5 4 4 4 5 4 4 0

10 10 9 9 7 7 5 5 4 4 4 5 4 4 0 10 9 9 7 7 5 5 4 4 4 5 4 4 0

E⁵ F^{♯5} A⁵ D⁵ A/C[♯] E⁵ F^{♯5} A⁵

TAB

4 4 4 7 4 9 9 7 7 5 5 4 4 4 4 5 4 4 0

10 10 9 9 7 7 5 5 4 4 4 5 4 4 0 10 9 9 7 7 5 5 4 4 4 5 4 4 0

Quito.

Outro.

D5 A/C# E5 F# A5 D5 A/C# 173

A5° Dmaj7 A/C# E5 F# A5° Dmaj7 A/C#

Swing w/ F g 1 2

TAB

0 2 2 2 2 0 0 7 4

2 2 2 2 2 0 4 2 4 2 0 2 2 2 0 7 4

E5 F# A5 D5 A/C1 E5 F# 4fr 5fr
 E5 F# A5 Dmaj7 A/C1 E5 F#

TAB
 2 2 2 2 4 2 4 2 0 2 0 0 0 7 4 2 0 2 0 2 4 4 4 0

E A⁵ D⁵

E A⁵ D^{maj7}

out of my hands a gain

TAB

I LOVE YOU 5 TIMES

Words and Music by Justin Hawkins, Daniel Hawkins, Frankie Poullain and Ed Graham

D Daug Bm E7sus2 (Bm/D) G/A (A) A⁺ Dma7 D⁺ Dma7
 Bm9 D/G Emadd9 D⁺m7-5 G Em G⁺ Em⁺ Dmaj7 C7 B7

182

Intro:

D Daug Bm
 Once

Flac Gtr. 1
 mf w/clean tone
 TAB
 0 7 7 5 7 7 8 7 7 5 7 7 9 7 7 7 7 9 7 7 7 7

verse

D Daug Bm
 I twice a week I wink at you, take a peek and you as you
 TAB
 0 7 7 5 7 7 8 7 7 6 7 7 7 7 7 7 7 7 7 7 7 7

E7sus2 (Bm/D) (Bm/D) G/A (A) A⁺ (A)

Flac Gtr. 2 w/slight det

gtr
bath

like a pop
like a rep tile

TAB
 7 9 7 7 7 9 7 7 7 4 3 3 3 6 6 5 5 6

Dmaj7 (D) (D) Bm (Bm/D) (Bm/D)

watch as you—
 catch your eye—

spend an hour or two
 and you throw your sponge,

in the bath.
 it's a

TAB

E7sus2 (Bm/D) (Bm/D) G/A (A) A+ (A)

like a tu-na. Mm. ——— }
 pro-jec-tile.

TAB

Chorus
 Dmaj7+ Bm9 D/G Em9

One time. I love you.

TAB

Musical score for "I Love You" by The Beatles. The score is written for guitar, bass, and drums. The guitar part is in the key of D major (indicated by two sharps) and features a melodic line with a capo on the 7th fret. The bass part provides a steady accompaniment. The drum part is a simple, rhythmic pattern. The lyrics "I love you" are repeated throughout the piece.

Chords: Dmaj7⁹, Bm⁹, G⁹, Em⁹.

Lyrics: I love you. Ooh. Ooh. Ooh. Ooh. Ooh. Ooh. Ooh. Ooh.

Structure: The score is divided into two main sections, labeled 1. and 2. Section 1 contains the first two verses of the song. Section 2 contains the final verse and the instrumental ending.

Instrumentation: The score is written for guitar, bass, and drums. The guitar part is in the key of D major (indicated by two sharps) and features a melodic line with a capo on the 7th fret. The bass part provides a steady accompaniment. The drum part is a simple, rhythmic pattern.

Score

D Daug Bm

T. 100, Ger 3

w/heavy disc
Ger 1 cont sim.

TAB

E⁷_{sus2} G/A A⁺

TAB

3/5 5 3 2 3 2 3 2 0 2

12 11 12 10 10 9 10 9 10 12 12 (12) 10 10 12 (12) 0 0 17 17

Dma⁺ (sus)

TAB

17 17 17 (17) 17 (17) 15 16 15 17 14 17 14

Bm (sus)

TAB

14 17 15 14 15 14 17 14 15 14 19 14 17 14 15 14 17 14 17 15 14 17 15 17 15 14 15 14 15 14 12 11 9 11 9 7 6 5

E⁷_{sus2} G/A A⁺

TAB

1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20 21 22 23 24 25 26 27 28 29 30 31 32 33 34 35 36 37 38 39 40 41 42 43 44 45 46 47 48 49 50 51 52 53 54 55 56 57 58 59 60 61 62 63 64 65 66 67 68 69 70 71 72 73 74 75 76 77 78 79 80 81 82 83 84 85 86 87 88 89 90 91 92 93 94 95 96 97 98 99 100

C 10. 745

D/G E/madd9 D/G E/madd9

One t m-m-m-m m-m-m-mes, I see you

TAB

[illegible][illegible]

[illegible]

I love you.

TAB

[illegible]

GUITAR TAB GLOSSARY**

TABLATURE EXPLANATION

READING TABLATURE: Tablature illustrates the six strings of the guitar. Notes and chords are indicated by the placement of fret numbers on a given string(s).



BENDING NOTES



HALF STEP: Play the note and bend string one half step.*



WHOLE STEP: Play the note and bend string one whole step.



WHOLE STEP AND A HALF: Play the note and bend string a whole step and a half.



QUARTER-TONE BEND: Play the note and bend string slightly to the equivalent of half a fret.



PREBEND (Ghost Bend): Bend to the specified note, before the string is picked.



PREBEND AND RELEASE: Bend the string, play it, then release it to the original note.



REVERSE BEND: Play the already-bent string, then immediately stop it down to the fretted note.



BEND AND RELEASE: Play the note and gradually bend to the next pitch, then release to the original note. Only the first note is attacked.

*A half step is the smallest interval in Western music; it is equal to one fret. A whole step equals two frets.



UNISON BEND: Play both notes and immediately bend the lower note to the same pitch as the higher note.



DOUBLE NOTE BEND: Play both notes and immediately bend both strings simultaneously.



BENDS INVOLVING MORE THAN ONE STRING: Play the note and bend string while playing

an additional note (or notes) on another string(s). Upon release, relieve pressure from additional note(s), causing original note to sound alone.



BENDS INVOLVING STATIONARY NOTES: Play notes and bend lower pitch, then hold until release begins (indicated at the point where line becomes solid).

TREMOLO BAR



SPECIFIED INTERVAL: The pitch of a note or chord is lowered to a specified interval and then may or may not return to the original pitch. The activity of the tremolo bar is graphically represented by peaks and valleys.

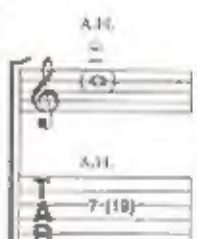


UN-SPECIFIED INTERVAL: The pitch of a note or a chord is lowered to an unspecified interval.

HARMONICS



NATURAL HARMONIC: A finger of the fret hand lightly touches the note or notes indicated in the tab and is played by the pick hand.



ARTIFICIAL HARMONIC: The first tab number is fretted, then the pick hand produces the harmonic by using a finger to lightly touch the same string at the second tab number (in parenthesis) and is then picked by another finger.



ARTIFICIAL "PINCH" HARMONIC: A note is fretted as indicated by the tab, then the pick hand produces the harmonic by squeezing the pick firmly while using the tip of the index finger in the pick attack. If parenthesis are found around the fretted note, it does not sound. No parenthesis means both the fretted note and A.H. are heard simultaneously.

RHYTHM SLASHES



STRUM INDICATIONS:
Strum with indicated rhythm.

The chord voicings are found on the first page of the transcription underneath the song title.



SINGLE NOTES IN SLASH NOTATION:
A regular notation

indicates a single note. The circled number below the note indicates which string of the chord to strike. If the note is not in the chord, the first number will be indicated above the note(s).

ARTICULATIONS



HAMMER ON:
Play lower note, then "hammer on" to higher note with another finger. Only the first note is attacked.



BEND AND TAP TECHNIQUE:
Play note and bend to specified interval. While holding bend, tap onto note indicated.



LEFT HAND HAMMER:
Hammer on the first note played on each string with the left hand.



LEGATO SLIDE:
Play note and slide to the following note. (Only first note is attacked).



PULL OFF:
Play higher note, then "pull off" to lower note with another finger. Only the first note is attacked.



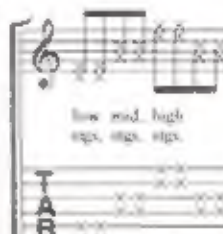
LONG GLISSANDO:
Play note and slide in specified direction for the full value of the note.



SHORT GLISSANDO:
Play note for its full value and slide in specified direction at the last possible moment.



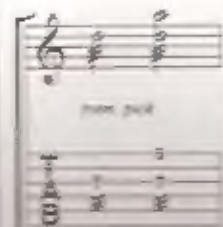
PICK SLIDE:
Slide the edge of the pick in specified direction across the length of the strings.



MUTED STRINGS:
A percussive sound is made by laying the first hand across all six strings while pick hand strikes specified area (low, mid, high strings).



PALM MUTE:
The note or notes are muted by the palm of the pick hand by lightly touching the string(s) near the bridge.



TREMOLO PICKING:
The note or notes are picked as fast as possible.



TRILL:
Hammer on and pull off consecutively and as far as possible between the original note and the grace note.



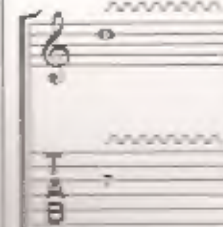
ACCENT:
Notes or chords are to be played with added emphasis.



STACCATO (Detached Notes):
Notes or chords are to be played roughly half their actual value and with separation.



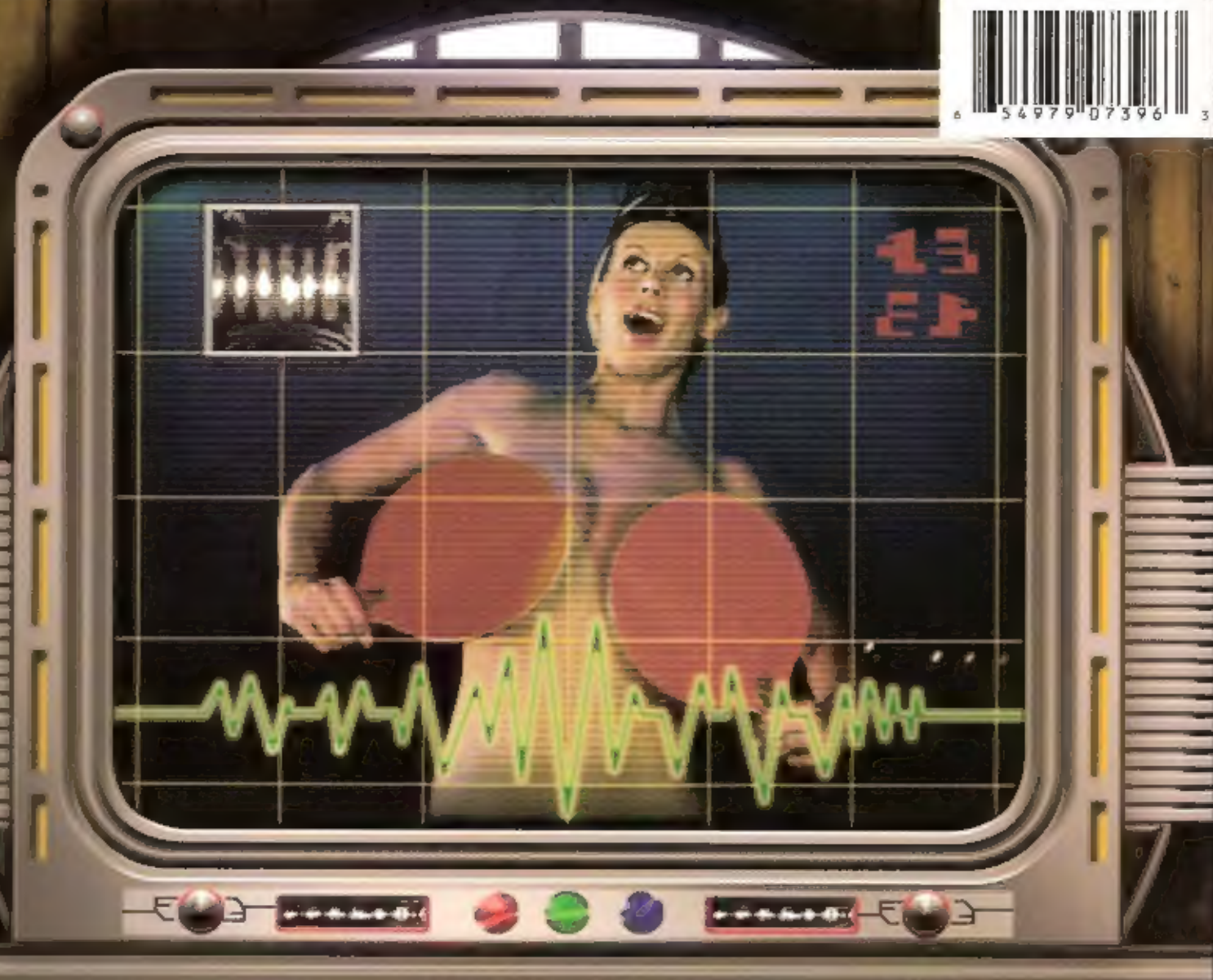
DOWN STROKES AND UPSTROKES:
Notes or chords are to be played with either a downstroke (V) or upstroke (U) of the pick.



VIBRATO:
The pitch of a note is varied by a rapid shaking of the first hand finger, wrist, and forearm.



5 4979 07396 3



BLACK SHUCK
GET YOUR HANDS OFF MY WOMAN
GROWING ON ME
I BELIEVE IN A THING CALLED LOVE
LOVE IS ONLY A FEELING
GIVIN' UP
STUCK IN A RUT
FRIDAY NIGHT
LOVE ON THE ROCKS WITH NO ICE
HOLDING MY OWN
CHRISTMAS TIME (DON'T LET THE BELLS END)
THE BEST OF ME
HOW DARE YOU CALL THIS LOVE?
BAREBACK
MAKIN' OUT
PHYSICAL SEX
OUT OF MY HANDS
I LOVE YOU 5 TIMES

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